

HIT PARADER

35¢ MARCH 1970
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TONIGHT I'LL BE STAYING
HERE WITH YOU

DOCK OF THE BAY

ELEANOR RIGBY

DOWN ON THE CORNER

SOMETHING

COME TOGETHER

ELI'S COMING

UNDUN

A BRAND NEW ME

FRIENDSHIP TRAIN

NA NA HEY HEY

TAKE A LETTER MARIA

TRY A LITTLE KINDNESS

VOLUNTEERS

YESTERME, YESTERYOU

Van Morrison, Bonzo Dog Band,
KEITH RICHARD TALKS, BLIND FAITH QUIZ
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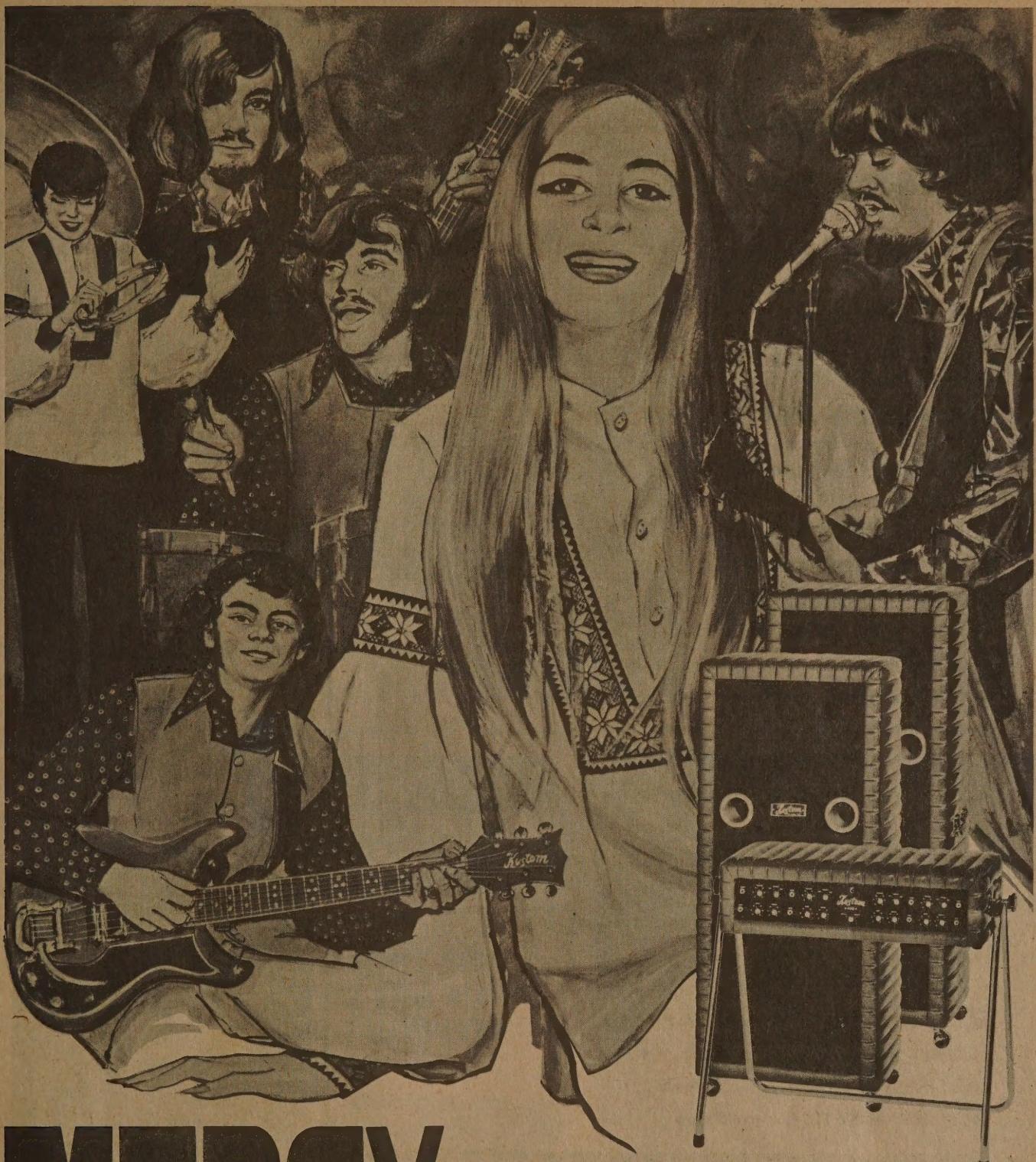
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MARCH 1970

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PARADE OF SONG HITS

•DOWN ON THE CORNER



By Creedence Clearwater

•FRIENDSHIP TRAIN



By Gladys Knight & Pips

•HOLLY HOLY



By Neil Diamond

**OVER 35
TOP TUNES
COMPLETE
SONG INDEX
ON PAGE 28**

•SOMETHING

(As recorded by the Beatles/Apple)
GEORGE HARRISON

Something in the way she moves
Attracts me like no other lover
Something in the way she woos me
I don't want to leave her now
You know I believe and how.

Something in her smile she knows
That I don't need no other lover
Something in her style that shows me
I don't want to leave her now
You know I believe and how.

You're asking me will my love grow
I don't know, I don't know
You stick around now it may show
I don't know, I don't know.

Something in the way she knows
And all I have to do is think of her
Something in the things she shows me
I don't want to leave her now
You know I believe and how.

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•COME TOGETHER

(As recorded by the Beatles/Apple)
LENNON
MCCARTNEY

Here come ol' flat top
He come groovin' up slowly
He got joo joo eyeball
He one holy roller
He got hair down to his knee
Got to be a joker he just do what he
please

He wear no shoeshine he got toe jam
football
He got funny finger he shoot coca cola
He say I know you, you know me
One thing I can tell you is you got to be
free
Come together right now, over me.
He bag production he got walrus gumboot
He got Ono sideboard he one spinal
cracker
He got feet down below his knee
Hold you in his armchair you can feel
his disease
Come together right now, over me.

He roller coaster he got early warning
He got muddy water he one mojo filter
He say one and one and one is three
Got to be good looking cause he's so hard
to see
Come together right now, over me.

Come together yeah
Come together yeah
Come together yeah.

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THERE WEREN'T ANY
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MICK AND KEITH DIDN'T EVEN
KNOW EACH OTHER WHEN GENE ALLISON
CUT "YOU CAN MAKE IT IF YOU TRY"

OTIS HADN'T JOINED
THE PINETOPPERS WHEN
LITTLE RICHARD CUT "LUCILLE"

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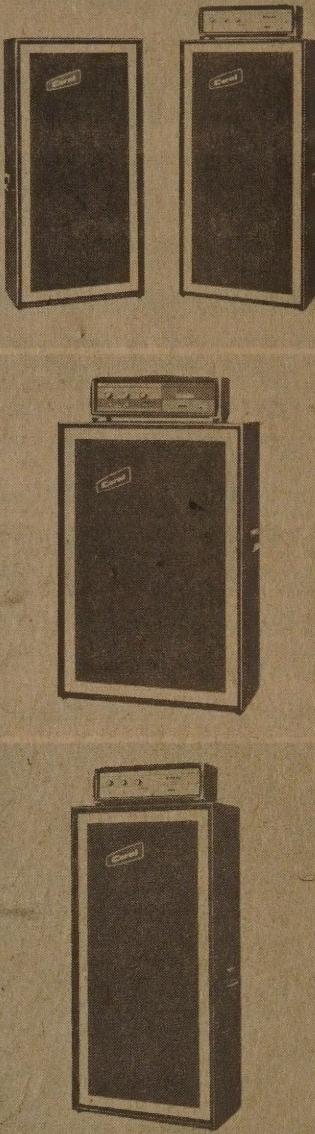
We've assembled twelve albums which will make you want to unlace your shoes, pull off your white socks, jump up on the kitchen table and dance. The entire series is called "The First Generation: Rock/Blues/Early Soul". You can get the whole set, set them on your hi-fi, and really have a blast. Albums like "First Generation Soul" with Gladys Knight, Jerry Butler, Jimmy Hughes, Betty Everett, Jesse Belvin, Gene Chandler, Jimmy Charles, Maxine Brown, Bobby Lewis, Chris Kenner, and Lee Dorsey. And "The Great Groups" with The Spaniels, Quintones, Moonglows, Nutmegs, Skyliners, Dells, Dubbs, and Flamingos among others. And "Blues Jam" with Memphis Slim, Willie Dixon, Victoria Spivey, Sonny Boy Williamson, Otis Spann, Muddy Waters, and Lonnie Johnson. And "The Rock and Roll Stars" with Richie Valens, Bobby Day, Harold Dorman, Maurice Williams, Terry Stafford, Jimmy Clanton, Little Richard, Joe Jones, Frankie Ford, and Ron Holden.

Some of the other First Generation albums are by Little Richard, Billy Preston, Memphis Slim, Joe Simon, The Dells, The Staple Singers, John Lee Hooker, and Junior Wells.

The entire set of albums will give you a firm, vibrant foundation in the history of rock and roll. We kind of hope that you'll put yourself together with some of these sounds. Vitals, black leather jackets, and a comb in the back pocket of your jeans may not be part of your life style anymore, but rock and roll should be.



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the scene



The State Of Rock

Over a year ago I sat in the Lovin' Spoonful's management office listening to John Sebastian talk about the enormous change in the rock music scene that he felt was beginning to happen. John had, by then, left the Spoonful to pursue a solo career which even now is only beginning to happen: his first album was released in the middle of the fall. At the time I spoke with John he said, "The word group is somehow the wrong direction. Lots of people I know are gravitating away from the restrictions groups put on you. All these groovy players don't want to make commitments to one group, to one record company. These people just don't want to commit themselves. They want to say, 'I'll make one record with my friends!'"

What John was talking about was a new freedom in rock that would allow musicians to cross record company contract boundaries to make music with whomever they chose. This is happening on every level in pop music. Superstar session men like Clapton and Richard are helping artists like Lomax and Preston achieve fame; already established musicians like Nicky Hopkins are recording and performing with other established artists as Hopkins is doing with the Jefferson Airplane and Jeff Beck; and unknown artists are being helped into the spotlight by their famous friends as Jimi Hendrix seems to be doing with his new group.

Other rock aggregations, made up of lesser known talents, are also part of this trend towards making music for music's sake. A perfect example of this is Delaney & Bonnie And Friends. They are a group of eight musicians, singers, and friends who are not really a set band. Members vary from performance to performance with only Delaney and Bonnie Bramlett as constants. Their 'friends' usually include organist Bobby Whitlock, drummer Jim Keltner, and guitarist Leon Russell.

And, of course, we have Blind Faith's success and Felix Pappalardi with Mountain and all the nice people helping in Joe Cocker record.

This development of everchanging rock groups is an interesting phenomenon which presents just as many problems as it does advantages. The advantages of having Keith Richard, Eric Clapton, and George Harrison playing on your record, as Billy Preston did recently, are obvious: the sound is great. The problems arise from the business end of the music industry. An artist is signed to a particular label, he cannot record for other labels without permission of his own. As yet, no one has cracked down on musicians for stepping across contractual boundaries, but I'd suggest that you enjoy the music that is being created by this combination of musicians since I'm sure that as soon as it starts to become financially successful the record companies themselves will put a stop to it.

The voice says to you softly, "Sha Na Na". What does it mean? Well, it means Davy Crockett records and white bucks and high school hops and crew cuts and wow! Gee Whiz.

The 1950's were a blast, a gas, and definitely rocking and rolling. Which is what Sha Na Na is - rock and roll music.

Composed of eleven Columbia University Students and one Brooklyn College student, Sha Na Na seems to be the signal for a major rock and roll revival in the U.S. I can even localise the movement: a major rock and roll revival coming out of New York City. Where San Francisco and Los Angeles provided the psychedelic, acidic sounds of last year and the year before, New York City looks as if it will provide the next major pop music movement: rock and roll music.

Most people are not completely aware that it is building up to revival proportions yet. But look at the facts: NRBQ, a Tennessee band specializing in doing old rock numbers has an album, a following, and a reported \$100,000 from Columbia Records; Cat Mother And The All Night Newsboys had a chart single which was a combination of several rock standards; Little Richard has people on their feet dancing by the thousands; Sha Na Na is happening; Radio stations are getting into 48 hour histories of rock and roll music.

In fact, even things like the reissuing of old rock and roll sounds are taking place. I've just finished co-preparing and editing a twelve album series of "The First Generation" which includes LPs by Little Richard, The Rock And Rolls Stars, The First Generation Soul People, and just about everybody else who was in on rock and roll from the beginning.

Music business people I know in executive positions are up to exciting things in this area of the 1950's and I predict a full scale fever spreading out across America.

Why rock and roll? Well, believe it or not, young people and many oldersters look back on the 1950's as a time of simplicity. No Vietnam. No hippies. No drugs. Just good all-American things like high school hops, white socks, lace shoes, combs in back pockets. Words like "gas", "blast", "super" dotting the language. Forgetting all about Korea and the H-Bomb, The Fabulous Fifties supply memories of a less hassled time for America.

□ Richard Robinson.



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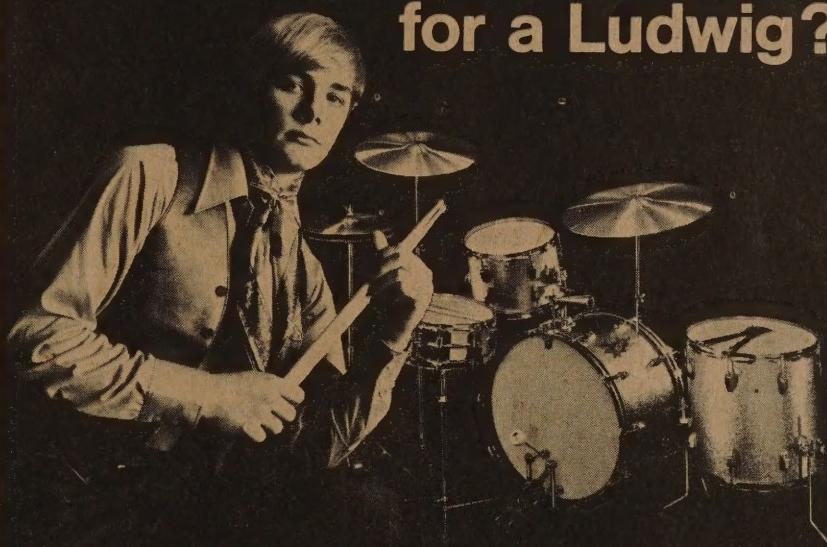
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we read your mail

As you know, we do read your mail. Naturally we can't print every letter that we receive, but we do try to print as many as possible and we also make an attempt to pick out the most interesting. You probably noticed that in the last issue we added a new column called "Reader's Review" in which readers reviewed albums. So now you've got two different things you can send us: your opinions in general for the mail column and your thoughts on records for the review column. And we promise to read every letter we get!

Dear Editor,

I'm sitting here listening to some good rock music and I thought I'd put some of my feelings down on paper.

First of all, I just read *Outlaw Blues*, by Paul Williams. He's a genius! He's the first person I've heard of who can describe music with words. Now I know that I'm not the only nut around. (Insanity like this is great!) I get images from music too. When I hear "Guinevere" by Crosby, Stills and Nash, for instance, I always end up drawing beautiful girls with flowing hair and sweeping gowns walking on beaches.

I would like to advise your readers to listen to rock on a higher level. It's possible to do this without losing the emotional qualities of the songs. For instance, notice that the hard style of Clapton and Jeff Beck pushes your mind to a higher level while Jerry Garcia (Grateful Dead) or Gary Duncan (Quicksilver Messenger Service), with their lyrical, melodic ease, carry your mind to the

same place. Also, compare Cream and Jefferson Airplane. Cream creates excitement by fighting each other with their instruments while the Airplane does it by supporting and complementing each other.

Finally, there are two albums I would recommend: Crosby, Stills & Nash and *It's A Beautiful Day*. The Crosby, Stills & Nash is full of unpretentious, pretty music. Stills is a master musician. While most guitarists use the call response method (vocal line followed by guitar) Stills uses his instrument to back the vocal line. He can be heard all the time. The only other guitarist I know of who does this is Jorma Kaukonen of the Airplane.

"*It's A Beautiful Day*" is a San Francisco group that blows your mind with beauty. Their lead instrument is an electric violin. They have two vocalists, a male and a female, both with superb voices.

The Grateful Dead are alive, well, and playing beautiful music. Why are you ignoring them?

Yours truly,
Ed Fields, Jr.

Dear Editor,

Let me start by saying that I find Hit Parader one of the most informative, interesting and amusing magazines which center around the music world. Living in a "Remote" place like Barbados, it does help one to keep in touch with the music scene in the States, the U.K. and Canada although we are not as backward as most people would think.

One small factor that might

help put our beautiful little coral island on the map is that George Harrison and his wife spent their honeymoon here, and also Joe Tex did two shows on the island.

My favorite artist(s) are Feliciano, Cream, Hendrix, Blood, Sweat & Tears, Al Kooper, and Mike Bloomfield, definitely those FAVE RAVE HAPPY GO LUCKY LIVERPOOL LADS (The Beatles) and a host of others. Much as I like your magazine, I think you could improve it by featuring more extensive and detailed record reviews. On the subject of record reviews, I disagree with your comments on Blood, Sweat & Tears' second album. In my opinion, Blood, Sweat & Tears is one of the best albums I have ever heard. It is a welcome change from the never ending "thump-thump" of rock.

Now, cool it a minute! it's not that I don't like the "thump-thump" of rock, but "Blood" is "wedding of jazz and rock", as their music is referred to on the jacket, is stimulating, exciting (both from a technical and emotional view) and what's more, it's successful. As for that bit about the horns, Lew Soloff, Chuck Winfield and Fred Lipsius and Jerry Hyman embody one of the finest brass sections I have ever heard on record, including Sam and Dave's. And I don't think that anyone can deny that Jim Fielder is one of the most intelligent bass guitarists on the scene. Enough said about that. On to our FAVE RAVES. I am probably the Beatles' strongest supporter on this tropical Heaven. All my friends (with the exception of one or two) worship Hendrix and Bloomfield. But I think Brigitte is being prejudiced when she says that "Goodnight" (July 1969 issue) is a "remarkable piece of Thievery" from a 1936 film. Any other group would have been accused of attempting to fool the public, and condemned in "bad taste". This is not necessarily the Beatles' fault! it is the fault of over-praising feature writers who also go to extreme lengths in analyzing the groups' songs, a practice whose validity I began to distrust ever since the Beatles themselves denied it.

I do believe they have ideas of course, but did Paul McCartney really set out to write "an infectiously rhythmic little horror that shows us where to find the grotesque little corners in every dream of normalcy" when he wrote "Ob-La-Di"? And did he? Anyhow, enough of this letter. Thank you for your time and say hello to Brigitte for me.

Patrick Hoyos

Manne Gardens, Ch. Ch.
BARBADOS, WEST INDIES

By the way, I would be glad to correspond with any teenager with a genuine interest in music. P.H.

Dear Editor,

I have only the highest regard for your magazine, mainly because of the groups you feature (i.e. Jeff Beck, Ten Years After, Led Zeppelin, etc.). However, you (as have all other rock mags) have failed to write anything on what is perhaps the best group to be making music today. I'm talking about Procol Harum.

I have recently added to my collection of Procol Harum re-

cords by purchasing their latest release, "A Salty Dog". It is easily the most brilliant album released this year, yet Procol Harum continue to be virtually ignored and underrated by critics and listeners alike.

The album opens with the title song "A Salty Dog", the story of the mad captain watching his beloved ship sink. Gary Brooker, (piano, vocals) fairly shouts out the tormented lyrics, while the band creates the perfect mood with music. The rest of the album is like that too, with "The Devil Came From Kansas" and "Boredom" adding the final touches to the first side. "Boredom" has a Latin-like rhythm employing such instruments as marimba, conga drums, 3 string guitar and recorders. The other songs on the album that I enjoy most are "Wreck of The Hesparus", "Crucifixion Lane", "Pilgrim's Progress" - all very beautiful.

So much for my plug (but the album deserved it). Please print something on this very beautiful group from Britain.

Being a guitarist, I feel that you should take a closer look at Alvin Lee (of Ten Years After). Wow! He's something else!

Good luck to your magazine.

Peace.

Seaweed Dave (Kinney) and
the members of Walpurgis
Night
Oklahoma City, Oklahoma.



Sirs,

I think it is interesting to note in light of the current rock and roll revival going on in America that last year, while art rock was at its height, good hard rock British bands like Ten Years After and Fleetwood Mac were some of the biggest concert draws in this country.

Now the American groups are getting back into things and I

sure am glad. I wish you'd do an article on The Flying Burrito Brothers because they are the best of the country rock bands around. Graham Parsons, their leader, has one of the most expressive voices I've ever heard. I'd rank him along with Marty Balin and Tim Hardin for being able to transmit sheer emotion whether on record or in concert. Their steel guitar player, an old guy called Sneaky Pete is really incredible. He doesn't just sit there and shoot off country riffs we've heard steel guitar players use for years. Sneaky has listened to Clapton and Hendrix and has adopted their techniques to his instrument.

It makes me very happy to see Creedence Clearwater playing rock, The Grateful Dead is just as raunchy as ever, and guys like Neil Young and Steve Stills are showing us that vocals are just as important as a wah wailed fuzz boxed distorted guitar solo. The quote Chuck Berry "Long Live rock and roll".

Larry Robinson
Bari Manor Apartments
Croton, New York

Dear Editor,

After years of waiting I really believe that something is happening in Philadelphia. Many new groups are appearing and some fantastic musicians are emerging. Groups such as "Edison Electric Band", "Sweet Starvin' Chain", "Elizabeth", "Valentine", "The American Dream", "P.I.L.T.", and "The Mandrake Memorial" are flipping people out right and left. Great single instrumentalists include Dan Friedburg, the bassist of Edison (who was asked to join Buddy Guy's band) "Frog" the pianist of "Edison", (who is considered the best in the country by many) and Danny Strobin, "Sweet Starvin' Chains" powerful young guitarist. All in all the Blues is what's being played and so-called "hard rock" is lessening in Philadelphia. Please print this letter so the musicians of Philly get their dues. Thanks for listening.

Charles Cohen
Philadelphia, Pa.



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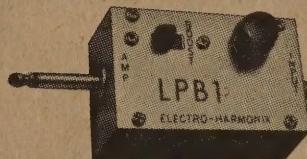
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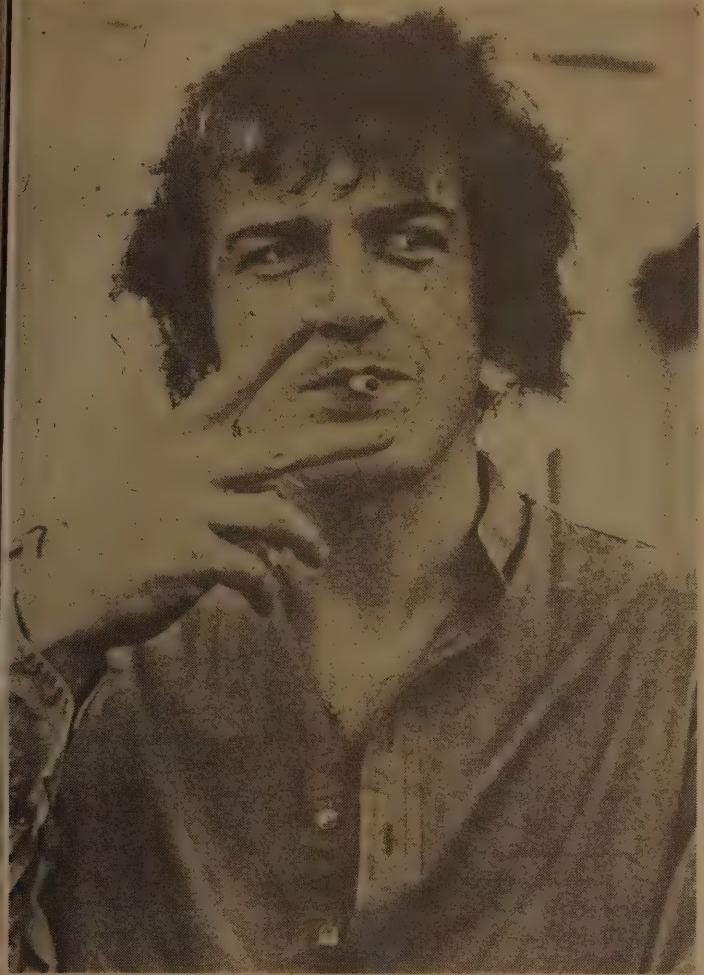
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JOE COCKER

His Helpful Friends

THE MAN WITH EVER SO MANY HELPFUL FRIENDS

His name is Joe Cocker. Before everyone in the rock world got onto his great voice, he was known for one five minute single which never really made it, "With A Little Help From My Friends". Joe's rendition of that Beatle composition got the word around and when his first album was released even those who hadn't heard the single had heard his name. Putting the first album on the turntable, the story was told, Joe was soon to be a giant.

Arriving in the United States for his first appearance, which to everyone's surprise was The Ed Sullivan Show, Joe soon proved that he had the talent to move an audience. A great personality, he is a singer with

great stage presence. He knows what made the raw excitement of the rock and roll stars and he adds to that his own unique brand of singing.

Twenty-three, Joe was born in Sheffield, England and after spending his teenage years assimilating all the pop sounds he could find, he discovered Ray Charles. That was enough. When he was sixteen he formed a group, working as a gas fitter by day and onstage by night.

Then a friend of Joe's, Tony Hall, gave a demo of a record Joe had made to "Whiter Shade Of Pale" producer Denny Cordell and he was on his way. "It all really started this year. I've been on the scene for about eight years but this year I met Denny Cordell. I sent him the demo and it was released. We'd been doing a "Little Help From My Friends" onstage for about two

months and Denny said it would make a good single and that's what started it all," Joe recalls.

"I like to sing any sort of song if I can get inside the song." Joe says that Ray Charles was his biggest influence "when I was about seventeen I bought everything he ever did. In the last couple of years I've drifted away from him. I'd say that all the blues artists influenced me."

As far as music is concerned, Joe enjoys building up tunes and doing arrangements. He appreciates anyone who can sing straight blues, but he can dig anything.

As for the song that started it all, have the Beatles made any comment on Joe's version of "Help From My Friends." "Well, I've had no direct reaction but friends of mine who know them say they liked it," says Joe with a smile.

ROLLING STONES



Keith Richard

THE PEACEFUL ROLLING STONES

London — Apart from the occasional glimpse of a Stone and the awareness that any minute anything might happen, The Rolling Stones' office is much like anybody's office. Pleasant, chatty girls fetching tea; white-shirted sober-suited men with sleeves rolled up, one with short spiky hair who might have been the daddy of a skin head. I was waiting for Keith Richard.

Mick Taylor, being interviewed in the boardroom, sauntered out in a crumpled white garment like a nightshirt, mumbled a semi-surly "Hello" and passed into the next room.

Bill Wyman made a colorful appearance preceded by the long blonde Astrid, collected messages at reception and dispersed into the inner sanctum.

"Would I like to wait in the boardroom?" Mick, having met enough press for the day, was in there also waiting for Keith and playing the Bonnie and Delaney album so low it was barely audible.

"No, interviews don't bother me," said Mick, adopting a sitting position of knees tucked under chin. Bill wandered in and Mick wanted to know if Charlie was back from Greece.

"Yeah he phoned the other night. What did Charlie phone for? Astrid? Astrid? ASTRID. Yeah that's right. He'd got his house insured by some bloke who was good and he thought I might want to use him." House insurance! Can The Rolling Stones be ordinary mortals after all?

When Bill left to good natured Taylor jibes of "Going to do some gardening," Mick speculated on a lengthy wait for Keith and was about to air his views on skinheads when in roared a beaming figure in a wide brimmed black hat, purple vest, and green trousers.





"I'm all bombed out," announced the unshaven Keith a little breathlessly after descending forcefully on a chair.

Stonelike pleasantries were exchanged by the two Stones and recording sessions were arranged.

A Keith Richard interview is a rare occurrence, as it is almost two years since he last bared his mind to the press. Why? "I just couldn't take seeing the same people."

Then why now? "Being away from them for long enough. There were so many

things that happened in between that stopped us all getting into things again.

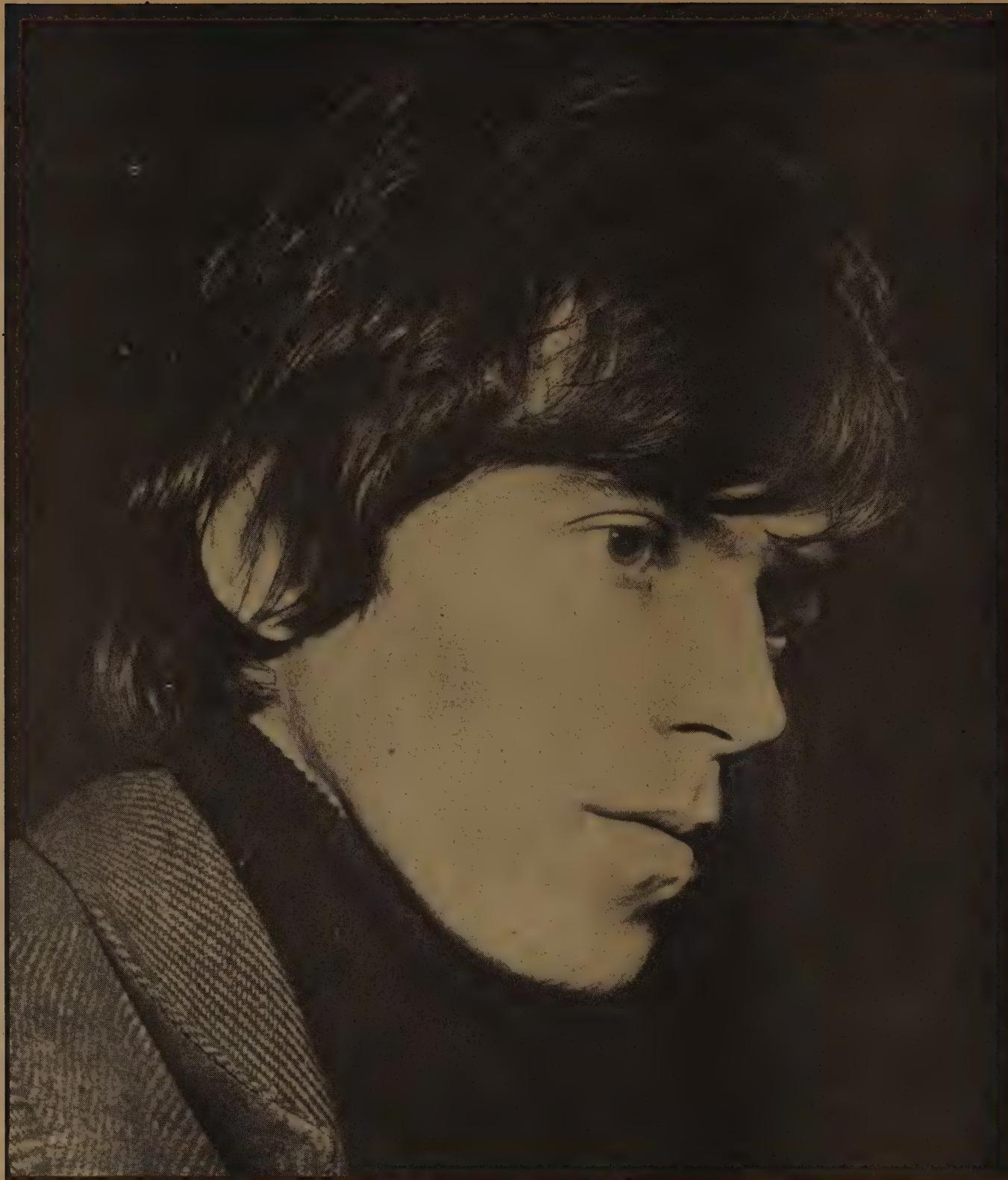
"I even wanted to get away from my guitar in 1967. I love it again now; music is with me all the time. I listen as much as I can. To who? Taj Mahal, Dr. John, Led Zeppelin, Blind Faith. Everything is becoming more and more mixed, barriers are falling away.

"Like Johnny Winter's as white as they come but when I first heard him I was convinced the sound was something from

Chicago. The divisions in music get less and less every year."

We were facing each other across the boardroom table, Keith behind his blue tinted circular glasses having me at a disadvantage because I couldn't gauge reaction from his eyes.

Though his mood was mostly friendly, at some questions I felt him fixing a disapproving glare. But because the lenses had a mirror effect when viewed face on all I could see was the reflection of a colorful bowl of fruit.



"Hyde Park? Yeah," he smiled. "I can't stop dreaming about it. It had to be the biggest crowd I've ever seen. They were the stars of the show; like some massive religious gathering on the shores of the Ganges.

"I was a bit shaky at first but then I started enjoying myself and it was just like it was two years ago."

I prefaced a question with the Stones'

observations that they didn't want screamers and Keith interrupted to correct me: "I have always dug them."

"If people want to listen and they are all sitting there quietly I will concentrate on playing and give them something for their ears.

"But if they are screaming I will forget about solos and just hit it. An artist feeds off an audience and vice versa.

Also I think that one of the reasons people go to these shows is to lose a bit of energy."

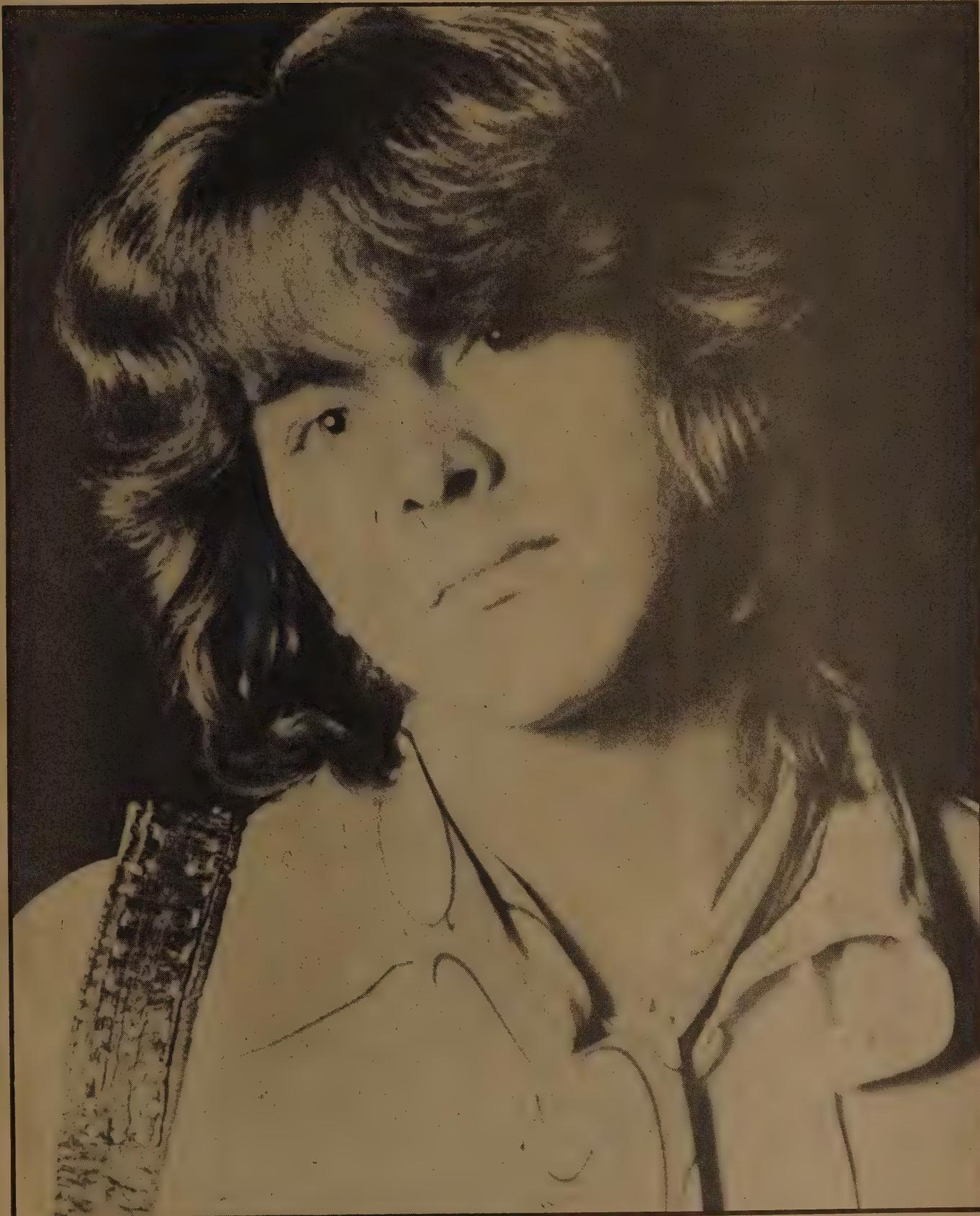
We digressed to talking about "Satisfaction" and I was fascinated to learn that at first Keith didn't like the song many consider to be the Stones' finest single achievement. It wasn't until Mick had played it to him "for ages" that Keith got to like it.

I asked Keim about the future. "The future? I don't think about it," he laughed. "We all have our visions of playing in our wheelchairs. I don't know. My aren't we getting a bit heavy?"

"For the immediate future I want to keep the Stones playing, because if I don't all the work of the last few months will be blown.

"First priority is to finish recording for a while. Then finish the 'Stones Rock

And Roll Circus'. No. 3, do a few live shows before the end of the year." "Good," said he, jumping up to leave as abruptly as he arrived, a parting "I must go and fix some sessions" hanging in the air behind him. □nick logan





ROBIN GIBB

Stands Alone

London — Robin Gibb picked up \$180,000 on Thursday, \$240,000 on Friday and told me on Monday: "Once the public knows you are a human being it is disastrous."

Thursday's collection was the first pay out on a \$480,000 recording contract with Polydor, Friday's was for the sale of Robin's Abigail Music shares to Bee Gees' management, the Robert Stigwood Organization.

The comment that cries out for explanation was precipitated by my asking Robin if he still held the Bee Gees' philosophy that to be a star it is necessary to act, look, and live like one.

"There is something in that," said Robin when I phoned him at his Hamburg hotel on Monday. "In entertainment and music being a star, not just a pop star, means you have an obligation to your audience."

"The public wants an artist who is unreal to them," he continued. "And it is the artist's duty to endeavor to be unreal."

"The mystique of an artist has to be there. The kids love that. They don't want to see you going out smoking and drinking like they do."

How is such a mystique achieved? "I think myself that one can get into it without having to push." was the reply. What then shouldn't be done?

"You should try not to mix too much with your record buying public. You should talk to them only from stage, through television, radio or the papers because fans want it that way. Familiarity breeds contempt."

"Once the public knows you are a human being it is disastrous. Once they know you get tired like them, eat and drink like them, get ill like them and breath the same air as them, then you are no better than Harry Blogsworth."

"They want someone who has this glamour. Somebody straight out of the television tubes." He laughed. "Not like Harry Blogsworth next door."

Surely the success of the underground

groups working from a completely opposite philosophy defeated that thinking. Robin had a counter argument.

"They work on the philosophy of 'accept me like I am if you want to or forget it'. Either like it or lump it. But they still act differently and mix only with their own crowd. They get the mystique but in a completely opposite way, the other extreme."

"It's when you take the middle course that you are finished."

As long as Robin can pick up \$420,000 in two days I don't think there's much danger of him being mistaken for Harry Blogsworth next door. However, he hasn't been dashing about spending it wildly.

"I put it straight in the bank. I'm not going to spend it just because it's there." Then he added: "When I see something I want then I will go out and buy it."

No celebration then at his new wealth or for his first single, "Saved By The Bell" which was only kept from the top of the British charts by the mighty combined strength of the Rolling Stones, John Lennon and company and Elvis Presley.

"Well, I don't drink," he replied, "But I might go out and buy a few thousand records. I'm quite a record collector." When Robin does spend it is usually to add to his video tape equipment and the \$48,000 recording studio he has set up in the front room of his home in Knightbridge. A disc cutter is on order and when that arrives he will not only be able to record but also produce his own demos.

Song writing is a hobby to him and songs, film scores, and musicals flow with astonishing speed. In Germany for three days television promotion, he will be working every night on new songs. In the Bee Gees, new numbers would be played to his brothers to get the first reaction. Now it's either wife Molly or his personal assistant, Ray Washbourne, who travels everywhere with him.

Tom Jones might be recording one of his songs as a single. Robin has written a half dozen songs suitable for Tom and a meeting is being arranged for his return from Germany.

Inspiration for songs comes in all manner of ways. Would you believe from the sound of jet engines! "A turbo prop jet always sounds like a chorus of nuns," said Robin. "And I got 'I Started A Joke' from the sound of a Viscount. There's a nice violin sound from a 707, and a tympani from a crashing jet," he laughed. □Nick Logan.

THE BONZO WHAT BAND?

The usual crowd inhabiting Thee Experience, Los Angeles' latest rock nitery, is slightly weird by contemporary community standards. However, the motley conglomeration of musicians and scene-makers were upstaged there recently by the sense-shattering arrival of the Bonzo Dog Band.

The six British musician-comedians literally stunned Thee Experience regulars with smoke machines, cowbells, a tuba or two, death masks, and a combination of instruments and mechanisms geared to create total chaos.

Which is what the Bonzo Dog Band is all about. They used to be The Bonzo Doo Dah Dog Band and had a first funny album under that name called "Gorilla". More recently, they made their first tour across the United States with the advent of their second album, "Urban Spaceman".

Vivian Stanshall is the member we chose to approach first followed by Legs Larry Smith. The other members are Denis Cowan, Neil Innes, Rodney Slater, Roger Ruskin Spear. We began by asking Vivian Stanshall about the Bonzos being known in England for a sense of humor and an ability to play, instrumentally. We asked him if he claimed or disclaimed any of this.

VIV: Not really, no...we're all pretty good at...green grocery, you know. No, we just do our thing and express ourselves. Hahaha...

HP: How did the instrumentation and the music of it come about — was that the primary object of the group?

VIV: No, the primary was to satirize showbusiness and...the sort of insincerity and nastier aspects of it. And we just chose our instrumentation to fit whatever mood we wanted to put some kind of comment to, so we just learned different instruments to fit it. Like if we needed three violins then three of us sort of learned to scrape out three violins, and we just sort of tried to get the effect — this sort of impressionist thing.

HP: Right, you're also using tape things, especially for Larry's live performance. Who runs the tape, the mechanics of the tape and the recorded stuff?

VIV: Well usually Fred does, one of the roadies. Or occasionally Roger.

HP: Was that an initial part of the act — of having sound effects offstage?

VIV: No, it was just a thing that arrived. The applause (canned applause) you couldn't guarantee that the audience would applaud every time so it seemed a good cover. It's always best to be prepared.

HP: What has the act developed from, since the time you've been together?

VIV: It's developed from chaos really; from an initial aggression we just went on to upset people, and out of that grew some kind of form and we started putting some kind of logic into it. It grew out of just mucking about at art school, doing sort of experimental things.

HP: Who in the group is responsible for the songwriting?

VIV: Mainly Neil and I, I generally do the lyrics and Neil does the music. Although Roger occasionally does an odd thing.

HP: How did "Can Blueten Sing The Whites" come about?

VIV: I saw an article in a British pop paper that said can white men sing the blues, and I just got sort of annoyed with the whole contrivacy of it — I thought it was pretty stupid, it went on and on and on...so I just switched it around and just wrote the song, that's all. It's a pathetic sort of controversy and I though it was overworked. So I just did that.

HP: Legs Larry Smith, you're the drummer of the group. Of The Bonzo Dog Band. What happened to the Doo Dah part of it?

LEGS: It fell off on the way to the theater...I don't know...

HP: Okay. Were you a drummer originally, or did you start out doing something else?

LEGS: No, originally I joined the group

English Takeoff







as a tuba player. But that dropped off as well...I just sort of picked up drumming, I was just sort of taking away and things....gradually a kit formed round me, and I went...

HP: How do you consider yourself against some of the more well known drummers?

LEGS: Well, I can't answer that, I don't know how they work — I don't sort of know the mechanics of drums and things...what the insides look like — I haven't got any interest. I don't attend drum clinics and things like that, I'm not dedicated....

HP: If you were asked would you demonstrate at a drum clinic?

LEGS: Oh yeah, I'd love to! But I'd probably sort of clean them, or do tricks with the cymbals...spin them around...

HP: Is there any one drummer who has

influenced your career at all?

LEGS: Oh yes, Keith — Keith Moon. HP: For his style more than anything else, or what in particular?

LEGS: For the expression on his face during his solos. It's just incredible.

HP: Have you considered getting a set up of day-glo drums with your name on them?

LEGS: No, we were going to have some plexi glass ones made up with goldfish swimming around in them in the middle, but I was told that they wouldn't sound right so we dropped that.

HP: What do you think the band's future is as a band, as opposed to sort of being a rock variety show? Do you think you're going to have problems being accepted by musicians?

LEGS: No....obviously I suppose films

eventually, I don't know. I'd like to crack the film thing, I'd like to get a sort of permanent theater where we could always be — if not in residence every day, then just attending when we could, and just have our sort of thing. Because we don't have much in England like that...clubs, permanent things, you know — they're all closed down.

HP: The Mothers Of Invention...have you ever seen them perform?

LEGS: I saw them at the Festival Hall...

HP: And what did you think of them, not only in relation to what you're doing but in relation to what they're doing themselves?

LEGS: Well, there must be some sort of comparison, I suppose — but the thing that struck me — the first half of their show was just sort of chaos, you know — they were trying these different things, painting pictures and running around — exploding things, which was nice, but it tended to drag on a bit. I don't think they have...on that show, the sustaining power, they...it worked thin towards the middle. The musician, second half was brilliant. Fantastic.

HP: As far as you're concerned when you go into the studio what is the process of going and unpacking your gear to actually recording? How much of what you do goes on in the studio?

LEGS: Some obviously, but we try and rehearse a thing up to a certain standard so we all know what we're doing and then we just sort of play — just sort of let it go.

HP: How much of the material that you record do you work with and play live before actually taking it into the studio?

LEGS: Most of the songs we try out — to rehearse them, more than anything because time is sort of valuable...and I would say practically everything we try onstage first — if only to learn how to play it.

HP: What is the difference between the first and second albums as far as the instrumentation is concerned — technically,...what about a third album...or what will the third album be?

LEGS: The third album is planned for England, we've just sort of completed

it — it's material from over two TV series which probably won't be released over here — it's all relative to what we did on the show. They were sort of novelty numbers. The playing is much tighter, of course it's even better than the second album. But it'll just be aimed sort of, at kiddies - it's a happy, jolly thing. □ Richard Robinson.

BLIND FAITH

See Where They're Going



Put the four members of Blind Faith together in one room and it doesn't take you long to figure out just where Rick Grech, the ex-Family bass guitarist, is at. While Stevie Winwood sits in a corner, smiling and smoking, Eric Clapton lightly strums an acoustic guitar and Ginger Baker reclines on the sofa making paper hats from the international edition of the London Times. Grech is sitting on the floor, glancing over assorted Blind Faith press clippings.

Blind Faith, the super duperband formed from two thirds of the soured Cream and most of Traffic, took something of a gamble in adding Grech to its lineup.

For a start, Grech had an almost impossible act to follow — that of Jack Bruce, the beloved and worshipped singer and bass guitarist of Cream. Despite what you may think, a lot of other people figure Blind Faith to be simply re-whipped Cream. And despite constant denials of any Creamy continuations or connotations, concert promoters have stubbornly referred to Blind Faith as the new Cream, the old Cream back again, or Cream plus some new faces.

So Grech, to many people, was just filling a hole left by the departure of Bruce. It's a heavy burden for anyone to bear, and Grech knows it. "Of course

I realize it," he said from the thickly carpeted floor of a 16th floor suite of the Drake Hotel, just off New York's Park Avenue, recently.

"Where we go, I can't help noticing that the first thing people do is go up to Eric and Stevie and Ginger. Then it gets around to me. But that's natural enough because the three other members of the group have done their thing, and I'm still doing mine."

Maybe it's because he's yet to be dazzled by the super group lights, or maybe he just isn't that sort of a guy, but Grech is easily the most likeable member of Blind Faith.



Stevie is friendly, but I can't help feeling he's a little too much so, perhaps even condescending. Eric is a trifle vague, and rapping with him is usually quite an effort for both parties. Ginger is, of course, virtually incomprehensible and not an easy fellow to develop any sort of rapport with.

Next to them, Grech is like Joan of Arc amid a batch of Broadway hoofers. He's unassuming and polite and he answers questions as though he really enjoys interviews. He has the knack of putting the interviewer at ease, and he makes you want to avoid the superficialities and dive deep into your mind for questions.

Perqaps time and money and glamor and girls will change Grech, but right now, he's one of the more likeable musicians crossing the Atlantic from England to cash in on the fast moving North American concert hall turnstiles.

Grech, who's tall and dark-haired and rather good looking, wears brighter clothes than the other members of Blind Faith. Today he's in a pink flowery shirt and blue jeans, with his dark hair cascading down over his shoulders.

He's been playing bass for 6 years, in different bands, and his Family gig lasted for two years. He was born in France but his family moved to Leicester and later he moved to London.

Insiders say that Blind Faith considered one other bass guitarist before deciding on Grech. He was Klaus Voorman, who has been with Manfred Mann for three years.

HP: Rick, how did your joining Blind Faith come about?

RG: Well, I knew that Ginger, Eric and Stevie were forming a band, then one day I got a phone call asking me if I was interested in joining them. The whole thing was incredibly real. I think it must have been heading in this direction for a long time.

We've all known each other for years; it all seemed fated somehow. Anything that happens is part of your journey through life, you can't change it. The thing with them is that musically they were the only guys I wanted to work with. For years, I've felt that. When they asked me, that was it. I didn't need to think about it.

HP: Were you sorry to leave Family?

RG: No, not at all. It just wasn't going any further. I kept hoping for better things but they didn't happen. Blind Faith is like starting again; the second phase of my life.

We did two albums and three singles with Family. But I found I had reached a stage where we'd been playing for so long, that I just wasn't hearing anybody anymore. So I was just playing to see what I could do. That's wrong; I wasn't listening anymore, I was just playing away, just to keep myself happy. Now I play what I'm supposed to and no more because I don't have to. Because I can hear the other things happening and that's enough. I get satisfaction from hearing the other things in the band so I just play the rhythm section, I play

with Ginger, everybody plays together then when we've got to do a thing, then you do it. It's the only way to work.

HP: Why do you think Family's North American tour bombed?

RG: Everybody in the band was just too optimistic about the U.S. scene. I didn't want to get into that optimism bag. American audiences are much more musically inclined than the English, they're much more into it. And they can smell any hype.

We all came over like we were gonna do it big, but it was all a bit too hopeful. You just have to go out and do your thing and if they dig it that's great. If they don't, then you know that you're not into it.

HP: You also play the violin, which I assume means you had some classical training as a child?

RG: Yeah, I was a five-year-old kid taking classical lessons. I really got into it, both classics and jazz. I started taking the grades and the exams and all those things. If I'd stuck with it and not got into the other side of music, I'd have probably wound up playing in an orchestra or something else in the classical field. But when I came to rock I dropped it. I left it, which is a bad thing. But now I keep bringing it in now and then when I feel like it -- I drop something in and it usually comes out right.

HP: What artists have influenced you, and what people do you dig?



RG: Charlie Parker, lots of people in all sorts of music fields: I don't think you can put any barriers into music, you can't say I don't like this or that because it's not what I do. That's wrong, you're limiting it all. Music is one thing, although there are so many different compartments. There are so many different branches but it's all music.

HP: What do you think about this talk of an amalgamation between rock and classics?

RG: Classical music is really something else. When a composer writes it, he hears a lot of things together. Instead of just writing down the basic melody as we do in rock, getting just the sequence

and the words, they write all sorts of things. If you really wanted to get into rock, you could write down the basic melody, and then start giving it different levels, put down a line for bassoons and all the rest.

You could build the whole thing up, you could turn a rock turn into a symphony if you could get it all together. The important thing is to know how to do it. I think there are people around in rock who are capable of doing that.

HP: What do you think of Jack Bruce? RG: He's incredible, he's very good. He was part of the thing that happened to Cream and nobody will ever forget that.

HP: How do you feel about the challenge of being in Blind Faith?

RG: Oh, it's just incredible. Like for six years I was doing nothing. You play around for years and you get to know people on the scene that you admire. As I said before, Ginger, Eric and Stevie have done their thing. Now it's up to me to do mine.

HP: Where is Blind Faith really at?

RG: The whole thing is music. That's all it is. And that's where it's at. Music means everything to us. Sometimes at 4 a.m. I feel like playing, but I can't because I live in a flat and all the neighbors would get uptight. So I jump in the car and drive out to Stevie's cottage and play all I want. There's nobody around.

HP: How long is Blind Faith going to last?

R.G.: Last? We're all prepared for that. We know we're in this thing until; as long as we dig it it's gonna last. It's gonna last as long as everybody digs it. But then when the times come to go our separate ways, then we'll do it and there'll be no reprisals or hangups or any ill feelings because that's the way it is. We've accepted it.

If anyone says to us 'This thing is going to last forever' then we pay no attention because we all know that nothing lasts forever.

Right now I think we have an edge. The band as it is now is not an ego thing anymore — everyone's been through that. Now it's just like a rock 'n' roll band playing basic music, sweet music. And when somebody has to do a thing in a particular number he just does it. So we're just playing it man with each other, and we listen.

HP: What do you feel about the first Blind Faith album?

RG: I dig it. I think it's the best thing I've ever been on. I know it is. The thing is when you finish an album you always feel you could have done better, but you did what you could at that particular time.

HP: Do you have a steady girlfriend?

RG: Yeah...but I suppose everybody has a steady chick.

HP: Can we assume that Blind Faith has brought you a lot of joy?

RG: Oh yeah. Before, my head was somewhere else. There was a lot of hang-ups and frustration. When it's like that nothing happens. And with Family, it never really did happen. Things have changed for me a heck of a lot. □Ritchie Yorke.

BLIND FAITH

QUIZ Try It!

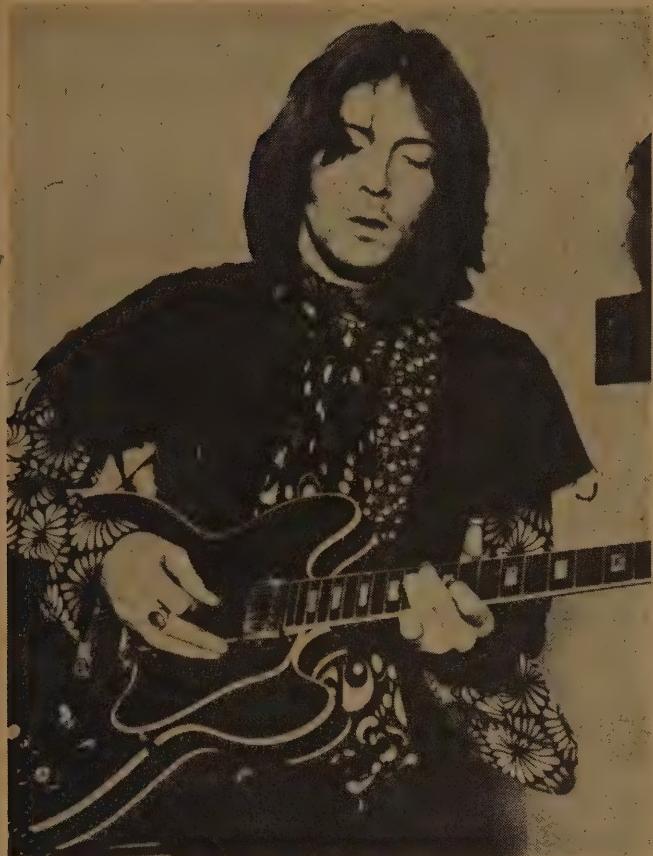
Understanding Blind Faith's music and musicianship is understanding where the members of Blind Faith came from and how they got it together. So pick up a pencil and try to match your answers up with Blind Faith questions:

- 1.) Which member of Blind Faith was trained as a stained glass designer?
- 2.) What have Jeff Beck, Jimmy Page, and John Mayall got to do with Blind Faith?
- 3.) Which member of Blind Faith joined his first successful group at 14?
- 4.) Did Ginger Baker play traditional jazz?
- 5.) An early English group called The Roosters had members like Brian Jones, Tom McGuiness, Paul Jones and who?
- 6.) Where did Eric Clapton and Ginger Baker meet professionally?

- 7.) Who said, "I went into Cream a blues guitarist and came out a rock and roll player."?
- 8.) Who said, "An English kid playing the blues just doesn't fit."?
- 9.) Who said, "It was by playing several instruments that I came to discover that I could not express myself on only one."?
- 10.) What technique did Ginger Baker develop with The Graham Bond band?
- 11.) Who studied violin and played with the Leicester Youth Orchestra?
- 12.) Which two members of Blind Faith met originally to put it together?
- 13.) Which member of Blind Faith began playing piano when he was six?
- 14.) Who is the oldest member of Blind Faith?
- 15.) How old was Steve Winwood when he formed Traffic?



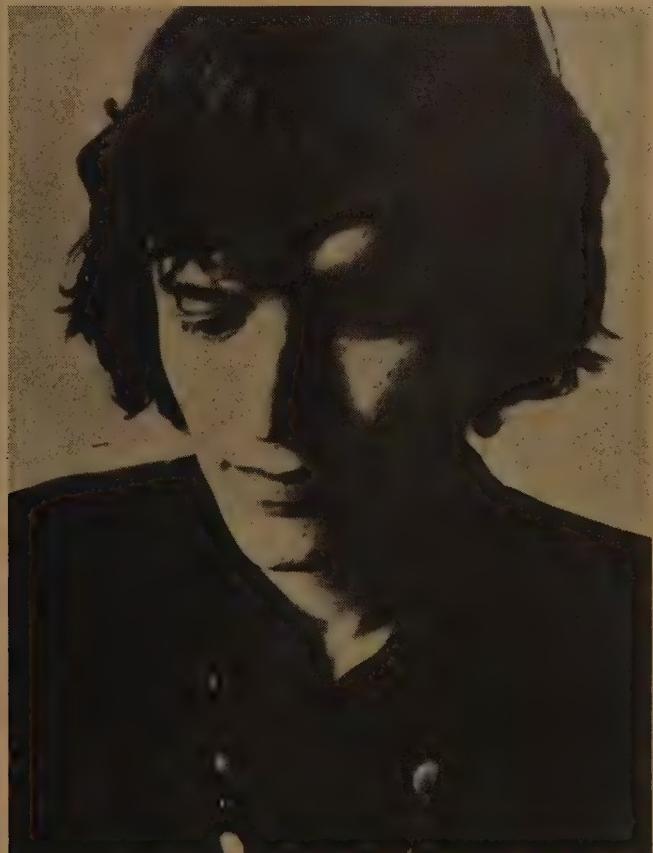
Clapton first suggested Blind Faith when he left Mayall's band. Steve Winwood said, "I thought it was a great idea but I had just got Traffic together and it was the wrong time. Eric and I had played a lot on the road, and had jammed often with Ginger."



"Really I am a freak sideshow... In any case I am not really any longer a blues guitarist." Eric Clapton



"Of course it is nerve shattering to play with three of the greats. Don't think it is not easier to say, 'No thank you'." Rick Grech.



"A small part of me comes over with each different instrument." Steve Winwood.



"For about two years I just sat on the drums and played non-stop. I didn't care if I was on my own, I just used to play away." Ginger Baker.

Lisa Methman.
Steve; 13 Steve; 14 Ginger at 29; 15 Steve was 18. □
Steve; 10 Usin g two bass drums; 11 Rick; 12 Eric and
9 Steve; 4 Yes; 5 Eric; 6 John Mayall's band; 7 Eric; 8 Eric
Group; 4 The Yardbirds and Mayall; 3 Steve in Spencer Davis
with The Yardbirds and Mayall; 1 Eric; 2 Eric played
ANSWERS TO BLIND FAITH QUIZ:

new scenes



THE END IS JUST STARTING. For several years now, bass player Bill Wyman, has been managing a group called The End as well as playing with The Rolling Stones. Bill has had the group playing in Spain all these years and they've become highly successful there with a string of hit records to their credit.

Recently Bill brought the group back to England and has started working with them on their first releases that will be circulated in America and Britain. Bill and The End are working on an album and a single.



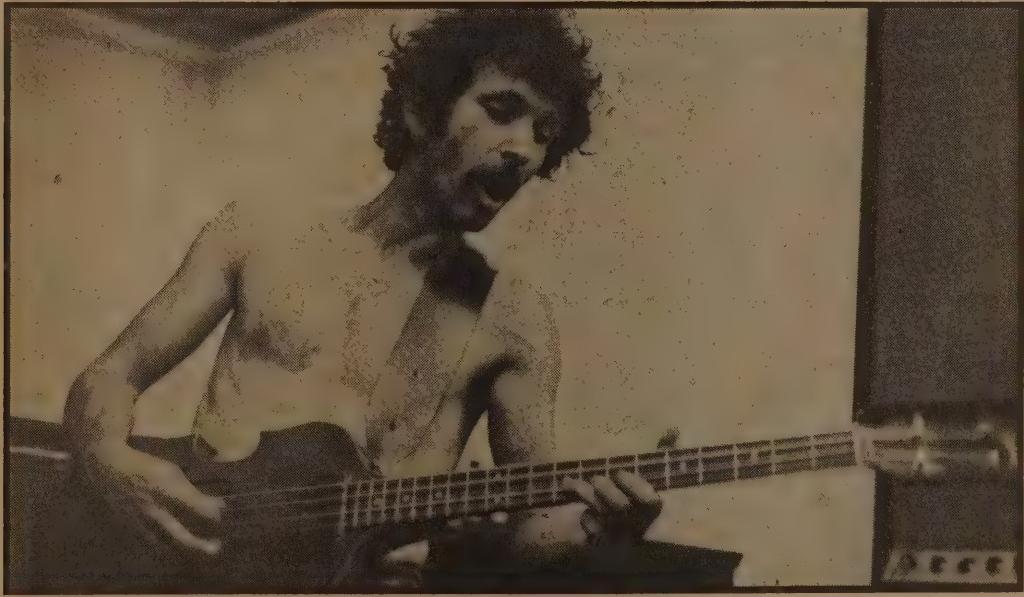
LED TO GOLD. When Jimmy Page left The Yardbirds to form a new group, nobody thought much of it. He was not the first British guitarist to switch from playing in an established group to starting his own. But in the tradition of two other ex-Yardbirds, Eric Clapton and Jeff Beck, Jimmy knew what he was doing when he got his own thing together as Led Zeppelin.

Within weeks of their first album being released, Led Zeppelin had sold a million dollars worth of records, they are pictured above receiving their gold album award. The group has already worked their way through their second album and is planning their third.



SESSION SOUND. The Allman Brothers have put together a band that combines such widely varying talents as those of the one-time drummer with Otis Redding's band, the rock experience of members of a West Coast group called Power, and the talent of a recording session man who's cut sounds behind Aretha Franklin and Wilson Pickett.

Pictured above is Duane Allman, caught doing the guitar work on "The Weight" for Aretha, one of the two Allman brothers, the other being Greg, organist and songwriter of the group. The Allman Brothers Band is an experience in Southern musicianship. Rocking out of Nashville, Memphis, and other southern cities, the group has finished their first album for Atlantic and are already lighting up concert halls across the country with their two drummer blending of jazz, rock, and soul.



BUSY PRODUCER. Rock is a way of life for Felix Pappalardi. His career has grown from playing exciting bass on album sessions for perfectionists like Ian And Sylvia to producing million selling albums for The Cream. Last year, Felix began to combine his talents as producer and musician. First he discovered Leslie West, an ex-New York area pop star who headed a group known as The Vagrants. With Leslie he formed a group known as Mountain and released the group's first album on his own record label Windfall. Felix played bass on the Mountain sessions although he denied plans for him to become a permanent, performing member of the group until the recording sessions started.

Despite the demise of Cream, Felix has continued to act as Jack Bruce's producer, having done the honors on Jack's first solo album, "Songs For The Tailor". Hard, delicately structured music seems to be what Felix Pappalardi is all about. Although always vague about his plans, Felix will certainly be a part of the rock scene forever, be it as a bass player, record company executive, or producer.

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•DOWN ON THE CORNER

(As recorded by Creedence Clearwater Revival/Fantasy)
JOHN FOGERTY

Early in the evening, just about supper time
Over by the courthouse, they're starting to unwind
Four kids on the corner, trying to bring you up
Willy picks a tune out and he blows it on the harp.

Down on the corner, out in the street
Willy and the Poorboys are playing
Bring a nickel, tap your feet.

Rooster hits the washboard and people just got to smile
Blinky thumps the gut bass, and solos for a while
Poorboy twangs the rhythm out on his kalamazoo
And Willy goes into a dance and doubles on kazoo.

Down on the corner, out in the street
Willy and the Poorboys are playing
Bring a nickel, tap your feet.

You don't need a penny just to hang around
But if you got a nickel, won't you lay your money down?
Over on the corner there's a happy noise
People come from all around to watch the magic boy.

Down on the corner, out in the street
Willy and the Poorboys are playing
 Bring a nickel, tap your feet.

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•ELEANOR RIGBY

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL McCARTNEY

Ah, look at all the lonely people
Eleanor Rigby picks up the rice in the church
Where a wedding has been
Lives in a dream
Waits at the window, wearing the face that she keeps in a jar by the door
Who is it for?

All the lonely people, where do they come from?
All the lonely people, where do they all belong?
Father McKenzie, writing the words of a sermon that no one will hear
No one comes near
Look at him working, darning his socks in the night
When there's nobody there
What does he care.

All the lonely people, ah, look at all the lonely people
Eleanor Rigby died in the church and was buried along with her name
Nobody came
Father McKenzie, wiping the dirt from his hands as he walks from the grave
No one was saved
(Repeat chorus).

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•THE SWEETER HE IS

(As recorded by Soul Children/Stax)

ISAAC HAYES
DAVID PORTER
I didn't ask to fall in love with you
But you were so sweet tell me what else could I do
But one day you said you didn't want me no more
Yes you did and my heart's still aching from this terrible blow
The sweeter he is the longer the pain is gonna last.
In your own way you made me feel like a queen
You built me up so high till I gave you my everything
Oh but one day you took your good love away
And all that's around here suffering suffering today.
I realize that I hurt you baby
I just want to stop right now and let you know that I hurt myself too
Cause every tear that you cried I want you to know that I shed one tear too
I really love you baby
It don't look like I'm gonna get along without you
I can remember the times we used to walk down the street
I can remember the times we used to hold hands together
And we would sing a song that goes something like this.

I want to tell you something
A good man is hard to find yes he is
But when you left me honey I thought I could do without you
But time has proved me wrong
Oh this good man he was so sweet.
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PARADE OF SONG HITS

•TRY A LITTLE KINDNESS

(As recorded by Glen Campbell/
Capitol)

CURT SAPAUGH
BOBBY AUSTIN

If you see your brother standing by the road

With a heavy load from the seeds he's sowed

And if you see your sister falling by the way

Just stop and say you're going the wrong way

You got to try a little kindness

Yes show a little kindness

Just shine your light for everyone to see

And if you try a little kindness

Then you'll overlook the blindness

Of narrow-minded people on the narrow-minded streets.

Don't walk around the down and out

Lend a helping hand instead of doubt

And the kindness that you show every day will help someone along their way

You got to try a little kindness

Yes show a little kindness

Just shine your light for everyone to see

And if you try a little kindness

Then you'll overlook the blindness

narrow-minded people on the narrow-minded streets.

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•FORTUNATE SON

(As recorded by Creedence Clearwater Revival/Fantasy)

JOHN FOGERTY

Some folks are born, made to wave the flag

Ooh, they're red white and blue

And when the band plays "Hail To The Chief"

They point the cannon at you.

It ain't me, it ain't me

I ain't no senator's son

It ain't me, it ain't me

I ain't no fortunate one.

Some folks are born, silver spoon in hand

Lord, don't they help themselves

But when the tax man comes to the door

The house looks like a rummage sale.

It ain't me, it ain't me

I ain't no millionaire's son

It ain't me, it ain't me

I ain't no fortunate one.

Some folks inherit star-spangled eyes

Ooh, they send you down to war

And when you ask them "How much should we give?"

They only answer "More, More, More".

It ain't me, it ain't me

I ain't no military son

It ain't me, it ain't me

I ain't no fortunate one.

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•I STILL BELIEVE IN TOMORROW

(As recorded by John and Ann Ryder/Decca)

RONNIE SCOTT

MARTY WILD

And I still believe in tomorrow
Though my life means nothing today
I will live again without sorrow
If you'll just come back to stay
And I still believe I will find you
And I pray you'll change your mind
Can you really leave me behind you
When you know you were born to be mine.

If someone else's arms would close around you
Would you be dreaming you're still with me
Or would you turn away from me and yesterday
It's strange to have to talk this way.

And if I face the truth
I've really lost you
Should I give up and say it's over
You know I never could
Our love was much too good
I can't sit back and watch it die.
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•GET RHYTHM

(As recorded by Johnny Cash/Sun)

JOHN R. CASH

Get rhythm when you get the blues
Come on get rhythm when you get the blues
Get a rock and roll feeling in your bones
Put taps on your shoe and getcha on.

Get rhythm when you get the blues
A little shoe shine boy he never gets low down
But he's got the dirtiest job in town
Bending low at the people's feet
On a windy corner of a dirty street
When I ask him while he shines my shoe
How'd he keep from getting the blues
He grinned as he raised his little head
He pumped the shoeshine rag and then he said
Get rhythm when you get the blues
Come on get rhythm when you get the blues.

A jumpin' rhythm makes you feel so fine
It'll shake all your troubles from your worried mind
Get rhythm when you get blue
Well I set down to listen to the shoe shine boy
And I thought I was gonna jump for joy
Slapped on my shoe polish slapped it right

He took the shoe shine rag and held it tight
He stopped once to wipe the sweat away
I says you're a mighty little boy to keep a workin' that way
He said "I like it" with a big wide grin
Kept on a poppin' and he said it again
Get rhythm when you get the blues
Come on get rhythm when you get the blues

It only costs a dime just a nickel shoe
It does a million dollars worth of good for you

Get rhythm when you get the blues.
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•TONIGHT I'LL BE STAYING HERE WITH YOU

(As recorded by Bob Dylan/Columbia)

BOB DYLAN

Throw my ticket out the window
Throw my suitcase out there too
Throw my troubles out the door
I don't need them anymore
'Cause tonight I'll be staying here with you.

I should have left this town this mornin'
But it was more than I could do
Oh, your love comes on so strong and
I've waited all day long
For tonight when I'll be staying here with you.

Is it really any wonder the love that a stranger might receive
You cast your spell and I went under
I find it so difficult to leave.

I can hear that whistle blowin'
I see that station master, too
If there's a poor boy on the street then
let him have my seat
'Cause tonight I'll be staying here with you.

Throw my ticket out the window
Throw my suitcase out there, too
Throw my troubles out the door
I don't need them anymore
'Cause tonight I'll be staying here with you.
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•MAKE YOUR OWN KIND OF MUSIC

(As recorded by Mama Cass/Dunhill)

BARRY MANN

CYNTHIA WEIL

Nobody can tell you there's only one song worth singing
They may try and sell you
Cause it hangs them up to see someone like you
But you gotta make your own kind of music
Sing your own special song
Make your own kind of music.

Even if nobody else sings along
So if you cannot take my hand
And if you must be going I will understand
You're gonna be known where the lonely kind of lonely

It may be rough going
Just to do your thing's the hardest thing to do
But you gotta make your own kind of music

Sing your own special song
Make your own kind of music
Even if nobody else sings along.
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PARADE OF SONG HITS

•IS THAT ALL THERE IS?

(As recorded by Peggy Lee/Capitol)
**JERRY LEIBER
MIKE STOLLER**

I remember when I was a very little girl
 Our house caught on fire
 I'll never forget the look on my father's face.

As he gathered me up in his arms and
 raced thru the building out onto the pavement

I stood there shivering in my pajamas and
 watched the whole world go up in flames

And when it was all over I said to myself, "Is that all there is to a fire?"

Is that all there is?
 Is that all there is?

If that's all there is my friends
 Then let's keep dancing
 Let's break out the booze and have a ball
 If that's all there is.

And when I was twelve years old my father took me to the circus

The greatest show on earth there were clowns and elephants and dancing bears

And a beautiful lady in pink tights Flew high above our heads and as I sat there watching the marvelous spectacle

I had the feeling that something was missing

I don't know what, but when it was over I said to myself, "Is that all there is to the circus?"

Is that all there is?

Then I fell in love, head over heels in love with the most wonderful boy in the world

We would take long walks down by the river

Or just sit for hours gazing into each other's eyes

We were so very much in love Then one day he went away and I thought I'd die but I didn't And when I didn't I said to myself, "Is that all there is to love?"

Is that all there is?
 Is that all there is?
 (Repeat chorus.)

I know what you must be saying to yourselves

If that's the way she feels about it Why doesn't she just end it all Oh no, not me, I'm in no hurry for that final disappointment for I know just as well as I'm standing here talking to you

When that final moment comes and I'm breathing my last breath

I'll be saying to myself, "Is that all there is?"

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•TRACY

(As recorded by Cuff Links/Decca)
**PAUL LANCE
LEE POCKRIS**

Tracy when I'm with you something you do bounces me off the ceiling
 Tracy day after day when you're this way

I get a loving feeling
 Come with me don't say no
 Hold me close Tracy never let me go.

Tracy you're gonna be happy with me
 I'll build a world around you
 Come with me don't say no
 Hold me close Tracy never never ever let me go.

Filled with love everywhere
 And when you're there
 You'll be so glad I found you.
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•UNDUN

(As recorded by Guess Who/RCA)
RANDALL BACHMAN

She's come undun
 She didn't know what she was headed for
 And when I found what she was headed for it was too late.

She's come undun
 She found a mountain that was far too high
 And when she found out she couldn't fly it was too late.

It's too late, she's gone too far
 She's lost the sun, she's come undun
 She wanted truth but all she got was lies
 Came the time to realize, and it was too late.

She's come undun she didn't know what she was headed for
 And when I found what she was headed for momma it was too late
 A-ee a-ee ate,

It's too late, she's gone too far
 She's lost the sun she's come undun.

Too many mountains and not enough stairs to climb
 Too many people and not enough eyes to see
 Too many churches and not enough
 Too many lives to lead and not enough time.

She's come undun, she didn't know what she was headed for
 And when I found what she was headed for, it was too late

She's come undun, she found a mountain that was far too high
 And when she found out she couldn't fly, momma it was too late
 It's too late, she's gone too far, she's lost the sun,

She's come undun
 Dah, dah doo doo doo doo doo doo

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•SMILE A LITTLE SMILE FOR ME

(As recorded by the Flying Machine/Congress)

**TONY MACAULAY
GEOFF STEPHENS**

You really should accept this time he's gone for good
 I guess you're lonely now
 Love's coming to an end
 He'll never come back now
 Even though he said he would
 But darling only now are you free to start again

So darling dry your eyes
 So many other guys would lift up your pretty chin
 Don't let those tears begin
 Give the world I'm sure to wear the shoes he wore

Oh come on you're a big girl now
 And you'll pull through somehow
 Smile a little smile for me, Rosemary
 Where's the use in cryin'
 In a little while you'll see, Rosemary.

You must keep on tryin'
 I know that he hurt you bad
 I know darling, don't be sad
 And smile a little smile for me, Rosemary,
 Rosemary.

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•ELI'S COMIN'

(As recorded by Three Dog Night/Dunhill)

LAURA NYRO

Eli's comin', Eli's a-comin'
 Whoa you better hide your heart
 your lovin' heart
 Eli's a-comin' and the cards say broken heart
 Oh broken heart, Eli's comin'
 hide your heart girl
 Eli's comin', hide your heart girl, girl
 Eli's a-comin' better hide girl
 Eli's a-comin' better hide your heart, your heart
 Eli's comin' hide your heart
 You better, better hide your heart
 Eli's comin' better walk
 Walk but you'll never get away
 Never get away from the burn
 and the heartache
 I walked to Apollo and the bay and every
 where I go
 Eli's comin', Eli's comin'.

Eli's a-comin' and he's comin' go get me mama

I'm down on my knees
 Eli's comin', hide it girl
 Eli's a-comin' better hide your heart,
 your heart

Eli's comin' hide your heart
 You better, better hide your heart
 Eli's comin' better walk
 Cry but he's never gonna hear, never gonna hear

And he ain't gonna follow I cried
 at the corners of the square and every
 where I go

Eli's a-comin', Eli's a-comin', Eli's a-comin' and he's comin' to get me mama
 I'm down on my knees
 I'm down on my knees
 Oh no no no

Hide it, hide it, hide it, hide it, hide it, hide it,
 hide it, hide it

Eli's comin' better hide your heart girl
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PARADE OF SONG HITS

•PROUD MARY

(As recorded by Checkmates Ltd. with Sonny Charles/A&M)

JOHN FOGERTY

Left a good job in the city
Workin' for the man every night and day
And I never lost one minute of sleepin'
Worryin' 'bout the way things might have been.

Big Wheel keep on turnin'
Proud Mary keep on burnin'
Rollin', rollin' on the river.

Cleaned a lot of plates in Memphis
Pumped a lot of pain down in New Orleans

•TAKE A LETTER MARIA

(As recorded by R. B. Greaves/Atco)

R. B. GREAVES
Last night as I got home about half past ten
There was a woman I thought I knew in the arms of another man
I kept my cool
I ain't no fool
Let me tell you what happened then
I packed some clothes and I walked out
And I ain't going back again
Oh take a letter Maria
Address it to my wife
Say I won't be coming home
Gotta start a new life
So take a letter Maria
Address it to my wife
Send a copy to my lawyer
Gotta start a new life.

You've been many things
But most of all a good secretary to me
And it's times like this I feel you've always been close to me
Was I wrong to work nights to try to build a good
It seems that all work and no play has just cost me a wife
When a man loves a woman
The way it's hard to understand
That she would find more pleasure in the arms of another man
I never really noticed how sweet you are to me
It just so happens I'm free tonight
Would you like to have dinner with me

So take a letter Maria
Address it to my wife
Send a copy to my lawyer
Gotta start a brand new life.
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But I never saw the good side of the city
Until I hitched a ride on a river boat queen.

Big Wheel keep on turnin'
Proud Mary keep on burnin'
Rollin', rollin', rollin' on the river.

If you come down to the river
Bet you gonna find some people who live
You don't have to worry 'cause you have no money
People on the river are happy to give.

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•AND WHEN I DIE

(As recorded by Blood, Sweat and Tears/Columbia)

L. NYRO
I'm not scared of dyin'
And I don't really care
If it's peace you find in dyin'
Well then let the time be near
If it's peace you find in dyin'
And if dyin' time is near
Just bundle up my coffin cause it's cold way down there
I hear that it's cold way down there
Yeah crazy cold way down there
And when I die, and when I'm gone
There'll be one child born in this world to carry on, to carry on.

Now troubles are many
They're as deep as a well
I can swear there ain't no heaven
But I pray there ain't no hell
Swear there ain't no heaven and I pray there ain't no hell
But I'll never know by living
Only my dyin' will tell
Yes only my dyin' will tell
Yeah only my dyin' will tell
And when I die and when I'm gone
There'll be one child born in this world to carry on, to carry on.

Give me my freedom for as long as I be
All I ask of living is to have no chains on me
All I ask of living is to have no chains on me
And all I ask of dyin' is to go naturally
Only wanna go naturally
Here I go
Hey, hey here come the devil
Right behind
Look out children here he come, here he come
Don't want to go by the devil
Don't want to go by demon
Don't want to go by satan
Don't want to die uneasy
Just let me go naturally
And when I die and when I'm dead, dead and gone
There'll be one child born in our world to carry on, to carry on.
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•VOLUNTEERS

(As recorded by Jefferson Airplane)

MARTY GRACE

BALIN

PAUL KANTNER

Look what's happening out in the streets
Got a revolution, got to revolution
Hey I'm dancing down the streets
Got a revolution, got to revolution
Ain't it amazing all the people I meet
Got a revolution, got to revolution.

One generation got old
One generation got soul
This generation got no destination to hold
Pick up the cry.

Hey now it's time for you and me
Got a revolution, got to revolution
Come on now we're marching to the sea
Got a revolution, got to revolution
Who will take it from you
We will and who are we
We are volunteers of America
Volunteers of Amerika
Volunteers of Amerika
Volunteers of Amerika.
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•ROOSEVELT AND IRA LEE (Night of the Mossacins)

(As recorded by Tony Joe White/Monument)

TONY JOE WHITE

Recitation

This is about two cats: They're sittin' down by a river in the swamps
They're sittin' there on a log
One of them is kind of a big fellow and the other is a little bit smaller
And he's got a long-billed cap
And they're sittin' there ponderin' on what they're gonna do for the night
And anything the big guy decides on the little guy's for
Cause he digs him, he's cool, so it's called Roosevelt and Ira Lee.

The river was dark and muddy and the moon was on the rise
And all of the creatures of the swamp-land
Had woke up to feed for the night
Roosevelt and Ira Lee were sittin' there on a log
Ira Lee turned to Roosevelt and said, "I'd sure like to have a mess of bull frog,"
He said, "Yeah, yeah, Lawd, sure would taste good."

So they slipped on their rubber boots and walked down to the water's edge
And right away they knew that the night would be a bummer
'Cause Ira Lee stepped on a water moccasin, Ugh, Ugh, Lawd
"Somebody help me."

Ira turned to Roosevelt when he quit his screamin' and kickin'
And he said, "Let's forget about those bullfrog legs
And go out and steal us some chickens"
And ol' Roosevelt said like this now, "Yeah, yeah, ooh, it sure would taste good
Yes it would. I love my chicken."
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PARADE OF SONG HITS

•I CAN'T MAKE IT ALONE

(As recorded by Lou Rawls/Capitol)

JERRY GOFFIN

CAROL KING

Now you know me you know how proud
I am
And what I'm gonna tell you now won't
be easy to say
Before I left you I was a happy man
But I've been so lonely since I've been
away
I've tried and I know I can't make it
alone.

It's such a hard way to go
I just can't make it alone
There's something in my soul that will
always lead me back to you
What can I say now sorry's just not
good enough
I couldn't blame you if you hurt me now
the way I hurt you then
But who else can I turn to
Baby I'm begging you won't you reach
out to a dying man
And make him live again I've you.

That sea of faces those painted eyes and
phony smiles
They're only jive only half alive
They just don't care there's nothing for
me there
Forever baby love me I love you girl
Girl I've you help me girl I need you
I'm saying that I need you girl
I just can't make it alone.

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•LET A MAN COME IN AND DO THE POPCORN PT. 1

(As recorded by James Brown/King)

JAMES BROWN

Hey you all look out let a man come in
I got to have fun I'm gonna do my thing
Way over yonder can you dig that mess
The sister standing out there dressed up in
a brand new mini dress
Look hey over there do you see that boy
playing that horn
And dig that soul brother look at him
doing the popcorn.

Hey everybody I got a brand new start
Hey hey everybody I got a brand new
start
I ain't gonna hurt nobody I just I just I
just wanna help my heart
Gonna have a ball sure as you're born
Gonna have a ball sure as you're born
I'm gonna dance dance dance do the
popcorn.

Hey look a there hey look a there do you
see what I see
Everybody doing the popcorn but me
Get back over there with your mini dress
Look out good mama I gotta do my best
Hey over there hey over there a look a here
A look a here I got the best band in the
land
I just gotta jump back take my stand
I want to ask the fellows don't have no
doubt
I just got to lay to lay it right out.
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•RAINDROPS KEEP FALLIN' ON MY HEAD

(From 20th Century-Fox film Butch
Cassidy and the Sundance Kid)

(As recorded by B.J. Thomas/Scepter)
HAL DAVID
BURT BACHARACH

Raindrops keep fallin' on my head
And just like the guy who's feet are too
big for his bed
Nothing seems to fit
Those raindrops are fallin' on my head
They keep fallin'.

So I just did me some talkin' to the sun
And I said I didn't like the way he got
things done
Sleepin' on the job
Those raindrops keep fallin' on my head
They keep fallin'.

But there's one thing I know
The blues they sent to meet me won't
defeat me
It won't be long till happiness steps up to
greet me
Raindrops keep fallin' on my head
But that doesn't mean my eyes will still
be turnin' red
Cryin's not for me 'cause I'm never gonna
stop the rain by complainin'
Because I'm free nothin's worryin' me!

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•A BRAND NEW ME

(As recorded by Dusty Springfield/
Atlantic)

KENNY GAMBLE
JERRY BUTLER
THERESA BELL

This is my same old coat
And my same old shoes
I was the same old me with the
same old blues
And then you touched my life
Just by holding my hand
And oh I look in the mirror and see
A brand new girl, a brand new voice,
and a brand new smile
Boy since I found you
I've got a brand new style.

Just because of you boy
Just because of you
I've got the same old friends
They got the same old
I tell the same old jokes
Get the same old grins
Now the jokes on you
It happened somehow with you
Every day of my life is as fresh as
morning dew
And you know I love you boy.

I go to the same old places
To see the same old faces
Look at the same old skys
See them all with brand new lives
You get all the credit baby
Cause I love you baby.
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•DOIN' OUR THING

(As recorded by Clarence Carter/
Atlantic)

ALLYN LEE
CLEMMIE MC CANTS
CLARENCE CARTER

Ah, get down with it
Baby please don't quit it
It won't be long before the real goody
goody
Some like it hot and some like it cold
Not too young certainly not too old
Get what you can is the name of the game
But ohh, ohh baby we're doin' our thing.

I know it's cool you do too
And it's gonna get better before we're thru
Twist if you wanna but not so fast
The slower you do it the longer it lasts
You can have the ball
We'll show 'em the whole game
Ohh, ohh baby we're doin' our thing.

It's so nice when you have someone
What two can do is a whole lot of fun
When I get started, I don't know how to
quit
And when I get tired, I don't know how
to sit
Look at me, I feel no pain
Cause ohh, ohh baby we're doin' our
thing.
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•RUBEN JAMES

(As recorded by Kenny Rogers and the
First Edition/Reprise)

ALEX HARVEY
BARRY ETRIS

Ruben James, in my song you live again
And the phrases that I rhyme are just the
footsteps out of time
From the time when I knew you Ruben
James.

Ruben James all the folks around Madison
County
Cussed your name just a no, count share
croppin', colored man
Who would steal anything he can
And they always laid the blame on
Ruben James.

Ruben James, you still walk furrowed
fields of my mind
The faded skirt the weathered brow, the
calloused hand up on the plow
I loved you then and I love you now
Ruben James
flora James, Ruben James.

Gray, a gossip of Madison County died
with child
And although your skin was black
It was you that would not turn your back
On a hungry white child with no name,
Ruben James.

Ruben James, with your mind on my soul
And the bible in your right hand
You said turn the other cheek
A better world is a-waiting for the meek
In my head these words remain from
Ruben James.

Ruben James one dark cloudy day
That brought you from the fields
And to your lonely pine box came
Just a preacher me and the rain to sing
One last refrain for Ruben James.

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PARADE OF SONG HITS

•LOVE WILL FIND A WAY

(As recorded by Jackie DeShannon/
Imperial)

JACKIE DESHANNON

JIMMY HOLIDAY

RANDY MYERS

There can be a new tomorrow
There can be a brighter day
There can be a new tomorrow
Love will find a way
People love, people love will find a way.

The days go passing by
And we try to live life so carefree
Wondering what is real, what do you feel
There's a change that should be
In the end what will win?

But let's hold on and keep love strong
We're living in a time
Where you find we must share the burden
It's a heavy load on a road that is so uncertain

It may seem we're chasing dreams
But let's hold on and keep love strong.
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•NA NA HEY HEY KISS HIM GOODBYE

(As recorded by Steam/Fontana)

G. DECARLO

D. FRASHUER

P. LEKA

Na na na na na na na na
Hey hey hey goodbye
He'll never love you
The way that I love you
Cause if he did no no he wouldn't make
you cry
He might be grinning people but oh my
love is so doggone willing
So kiss him I wanna see you kiss him
Go on and kiss him goodbye
Na na na na, hey hey hey goodbye
Na na na na na na na na hey hey hey
goodbye.

Listen to me now
He's never near you to comfort and cheer
you
When all those sad tears are falling baby
from your eyes
He might be grinning baby but oh my love
is so doggone willing
So kiss him I wanna see you kiss him
Go on and kiss him goodbye
Na na na na, na na na hey hey hey
goodbye.

Na na na na na na na na hey hey hey
goodbye
Na na na na na na na na hey hey hey
goodbye
Na na na na na na na na hey hey hey
goodbye
Na na na na na na na na hey hey hey
goodbye
I really love you girl
I really need ya now
I've got to have you each and every day
now
I need ya now
Come on girl you're alright
He'll only hurt ya.

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•YESTERME, YESTERYOU

(As recorded by Stevie Wonder/Tamia)

RON MILLER

BRIAN WELLS

What happened to the world we knew
When we would dream, scheme and while
the time away
Yesterme, yesteryou, yesterday.

Dream, so did you life was warm and love
was true
Two kids who followed all the rules
Yester fools and now it seems those yester
dreams
Were just a cruel and foolish game
we used to play.

Where did it go
That yester glow
When we could feel the wheel of life turn
our way
Yesterme, yesteryou, yesterday.
I had it all, what we had
I feel lost, I feel sad with nothing but
the memory of yester love and yesterme,
yesteryou, yesterday.
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•FRIENDSHIP TRAIN

(As recorded by Gladys Knight and the
Pips/Gordy)

NORMAN WHITFIELD

BARRETT STRONG

Calling out to everyone across the nation
Said the world is in a desperate situation
Stealing, burning, fighting, killing nothing
but corruption
It looks like mankind is on the eve of
destruction

Oh yes it is now people let me tell you
now
We've got to learn to live with each other
No matter what the race, creed or color
I just got to tell you what the world needs
now
Is love and understanding get aboard the
friendship train
Everybody shake a hand, shake a hand
People I'm talking about the friendship
train
Everybody shake a hand make a friend
now
Listen to us now we're doing our thing on
the friendship train.

We've got to start today to make tomorrow
A brighter day for our children
Oh calm down people now we can do it
I can prove it but only if our hearts are
willing
Now get aboard the friendship train
Everybody shake a hand shake a hand
Yes I'm talking about the friendship train
It don't matter what you look like
People or who you are
If your heart is in the right place in the
right place
Talking about the right place you're wel
come aboard now.

This train stands for justice this train stands
for freedom
This train stands for harmony and peace
this train stands for love
Come on get on the friendship train
People listen to me now
Harmony is the key my sisters and brothers
Oh yes it is I say harmony is the key
my sisters and brothers
People can't wait cause another day might
be too late
Come on get on the friendship train.
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Inc.

•HOLLY HOLY

(As recorded by Neil Diamond/
Tallyrand)

NEIL DIAMOND

Holly Holy eyes dream of only me
Where I am what I am what I believe in
Holly Holy.

Holly Holy dream wanting only you
And she comes and I run just like the
wind mill Holly Holy.

Sing a song of songs
Sing it out sing it strong
Call the sun in the dead of the night
And the sun's gonna rise in the sky
Touch a man who can't walk upright and
that lame man
He gonna fly and I fly and I fly.

Holly Holy love take the lonely child
And the seed let it be filled with tomorrow
Holly Holy.

Holly Holy dream dream 'bout only you
Holly Holy sun
Holly Holy love
Holly Holy love
Holly Holy love.

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•(SITTIN' ON) THE DOCK OF THE BAY

(As recorded by the Dells/Cadet)
STEVE CROPPER

OTIS REDDING

Sittin' in the morning sun
I'll be sittin' when the evening comes
Watching the ships roll in
Then I watch 'em roll away again, yeah
I'm sittin' on the dock of the bay
Watching the tide roll in
Just sittin' on the dock of the bay
wastin' time.

I left my home in Georgia
Headed for the Frisco Bay
I had nothing to live for

Looks like nothing's gonna come my way
So I'm just sittin' on the dock of the bay
Watching the tide roll in
I'm sittin' on the dock of the bay wastin'
time.

Looks like nothing's gonna change
Everything still remains the same
I can't do what ten people tell me to do
So I guess I'll remain the same

Just sittin' here resting my bones
And this loneliness won't leave me alone
This 2,000 miles I roamed just to make
this dock my home
Now I'm sittin' on the dock of the bay
Watching the tide roll in
Sittin' on the dock of the bay wastin' time.

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DOWN "ABBEY ROAD"

•MEAN MR. MUSTARD

(From the Beatles' "Abbey Road" album)

**JOHN LENNON
PAUL McCARTNEY**

Mean Mister Mustard sleeps in the park
Shaves in the dark trying to save paper
Sleeps in a hole in the road
Saving up to buy some clothes
Keeps a ten bob note up his nose
Such a mean old man
Such a mean old man.

His sister Pam works in a shop
She never stop she's a go getter
Takes him out to look at the queen
Only place that he's ever been
Always shouts out something obscene
Such a dirty old man, dirty old man.

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•MAXWELL'S SILVER HAMMER

(From the Beatles' "Abbey Road" album)

**JOHN LENNON
PAUL McCARTNEY**

Joan was quizzical studied pataphysical science in the home
Late nights all alone with a test tube oh oh oh
Maxwell Edison majoring in medicine calls her on the phone
Can I take you out to the pictures Jo-oh ho-oan
But as she's getting ready to go
a knock comes on the door
Bang bang Maxwell's silver hammer came down upon her head
Bang bang Maxwell's silver hammer made sure that she was dead.

Back in school again Maxwell plays the fool again teacher gets annoyed
Wishing to avoid an unpleasant sce-ee-eee-ene
She tells Max to stay when the class has gone away so he waits behind
Writing fifty times I must not be so oh oh oh
But when she turns her back on the boy
He creeps up from behind
Bang bang Maxwell's silver hammer came down upon her head
Bang bang Maxwell's silver hammer made sure that she was dead.

P.C. thirty one said we've caught a dirty one Maxwell stands alone
Painting testimonial pictures oh oh oh
Rose and Valerie screaming from the gallery say he must go free
The judge does not agree and he tells them so oh oh oh
But as the words are leaving his lips a noise comes from behind
Bang bang Maxwell's silver hammer came down upon his head
Bang bang Maxwell's silver hammer made sure that he was dead.

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•BECAUSE

(From the Beatles' "Abbey Road" album)

**JOHN LENNON
PAUL McCARTNEY**

Because the world is round it turns me on
Because the world is round ah love is old
love is new
Love is all love is you.

Because the wind is high it blows my mind
Because the mind is high ah love is old
love is new
Love is all love is you.

Because the sky is blue it makes me cry
Because the sky is blue ah love is old
love is new
Love is all love is you
Ah ah ah ah.

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•SHE CAME IN THROUGH THE BATHROOM WINDOW

(From the Beatles' "Abbey Road" album)

**JOHN LENNON
PAUL McCARTNEY**

She came in through the bathroom window
Protected by a silver spoon
But now she sucks her thumb and wonders
By the banks of her own lagoon
Didn't anybody tell her
Didn't anybody see
Sunday's on the phone to Monday
Tuesday's on the phone to me, oh yeah.

Oh look out she said she's always been a dancer
She worked at fifteen clubs a day
And though she thought I knew the answer
Well I know what I could not say
Didn't anybody tell her
Didn't anybody see
Sunday's on the phone to Monday
Tuesday's on the phone to me, oh yeah.

And so I quit the police department
And got myself a steady job
And though she tried her best to help me
She could steal but she could not rob
Didn't anybody tell her
Didn't anybody see
Sunday's on the phone to Monday
Tuesday's on the phone to me, oh yeah.

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•OH DARLING

(From the Beatles' "Abbey Road" album)

**JOHN LENNON
PAUL McCARTNEY**

Oh darling please believe me
I'll never do you no harm
Believe me when I tell you
I'll never do you no harm.

Oh darling if you ever leave me
I'll never make it alone
Believe me when I beg you
Don't ever leave me alone.

Believe me darling
When you told me you didn't need me anymore
Well you know I nearly broke down and cried

Oh darling if you leave me
I'll never make it alone
Believe me when I tell you
I'll never do you no harm.

Oh darling please believe me
I'll never let you down
Believe me darling
Believe me when I tell you
I'll never do you no harm.

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•YOU NEVER GIVE ME YOUR MONEY

(From the Beatles' "Abbey Road" album)

**JOHN LENNON
PAUL McCARTNEY**

You never give me your money
You only give me your funny paper
And in the middle of negotiations
You break down
Out of college money spent see no future
pay no rent
All the money's gone nowhere to go
But oh that magic feeling nowhere to go.

I never give you my number
I only give you my situation
And in the middle of investigation I break down

Any jobber got the sack
Monday morning turning back
Yellow lorry slow nowhere to go
Oh that magic feeling nowhere to go
Nowhere to go ah ah ah ah
One sweet dream
Pick up the bags and get in the limousine
Soon we'll be away from here
Step on the gas and wipe that tear away
One sweet dream came true today
came true today

One two three four five six seven
All good children go to heaven.

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NITTY GRITTY

NITTY GRITTY: THE MUSICIAN'S TECHNIQUE

Getting down to the nitty gritty is folk singer, songwriter, and guitarist Tom Paxton. Coming to New York in 1960 from Oklahoma, Paxton has been a leader on the folk scene since he started recording in 1964. While he does not consider himself an especially great guitarist, his ability to temper his singing and playing so that they blend like a good studio mix has long been appreciated by folk and rock musicians alike.

Folk Guitar Style by

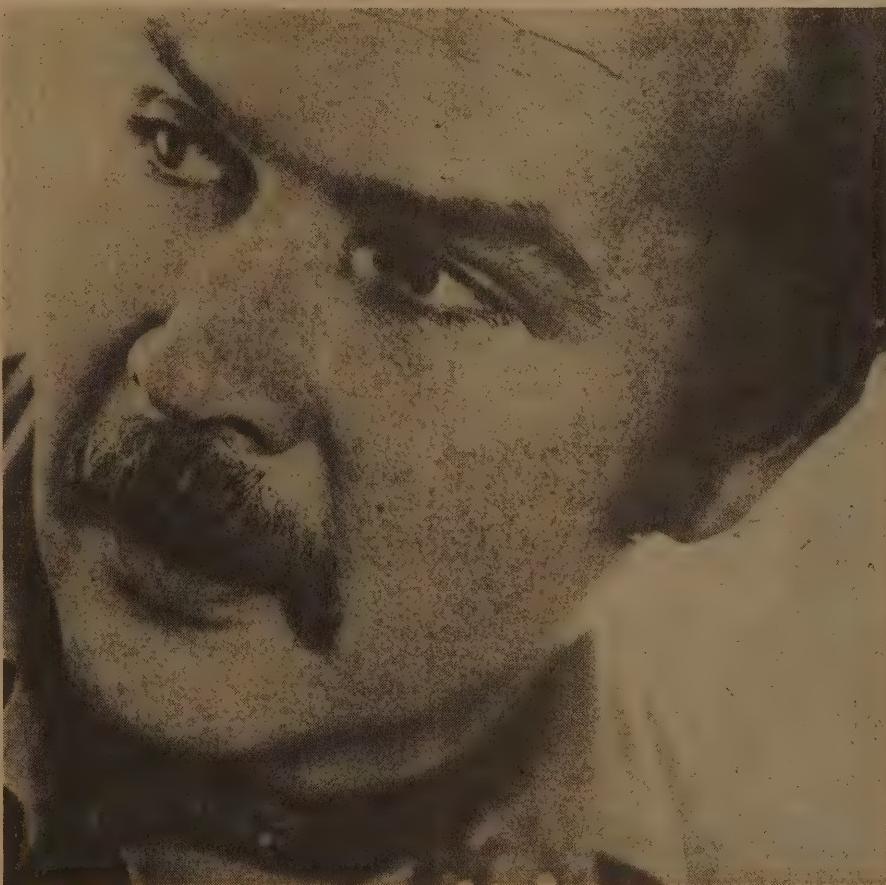
Tom Paxton

One of the important things to remember about playing the guitar is to remember that you don't have to play it loudly. You can get yourself into a trap, and I've been in that trap myself, of feeling that you've got to knock the heck out of a guitar to propel a song along that happens to be a strong song. You really don't. Remember you frequently have a microphone and the mike is going to project whatever sound you produce. You don't have to destroy your guitar or your right hand in order to help the song along.

There is something called 'touch' about guitar that you only get after a couple of years of playing. You can learn to play the guitar pretty quickly. After a year or so suddenly the guitar starts to begin to feel differently. You find yourself doing little tasty things that you didn't know you were doing.

I'm not that skilled a guitarist. It's just that what I play sounds good because I don't play anything I can't play. I'm feeling very limited nowadays, I'm going to begin taking lessons again. I'd say that lessons are the best thing if you get the right teacher. When I knew nothing I wound up a couple of times with teachers who were trying to teach me to play jazz guitar and what I wanted to play was folk guitar. I couldn't find any folk teachers in the mid-west. Now there are some.

Tell the teacher whose guitar playing you like. It's cool to imitate someone when you're learning. It is a good thing to do. Find someone whose music you really like and just steal every lick you can because before long your own personality is going to come out in the instrument anyhow. Imitation is not only the sincerest form of flattery, it is also



a good way to learn.

As far as using sophisticated chords is concerned, if you're comfortable playing an E and it sounds good to you, play it. If you begin to find yourself wanting the more salt and pepper chords then start messing around with 9ths and 6ths, and 5ths and things like that. But only when you want to, only when you start feeling the need for it. You may never feel the need for anything but a straight E chord and that's cool, a lot of good musicians have never played anything but major chords.

For songwriting I think the melody must come first and then your harmonic sense can take over. Once you've got the melody, then you can start finding different chords to accompany it. But if you let the chords dictate, you're going to wind up with something that's not very musical, at least that's the way I feel. I always get the melody using the simplest chords imaginable and then, once that's set, I can begin to substitute. Perhaps sometimes I'll substitute a relative minor for the major but I wrote it with the major. □ Tom Paxton



new stars on the horizon

NINO'S FOURTH CAREER?

New York — Did you ever wonder what happens to television's children? All those extra kids in all those extra neighborhoods like in "Ozzie and Harriet", "Leave It To Beaver", and "Father Knows Best". Well one child, who hung around all of these neighborhoods, has found a new home as a recording star.

Nino Candido entered show business early. In his first childhood, he traveled with his father doing vaudeville numbers. In his second childhood, he was the boy next door in "Ozzie and Harriet", "Beaver", and "Father

Knows Best". In his third childhood, he was forced into a life of crime on "Burke's Law", "Judd For The Defense" and "Felony Squad." By his fourth childhood, Nino decided to leave home, that is America's living rooms, and do legitimate acting. He went on the road with Michael Callan in "That Certain Girl".

During this time, he also learned to play the guitar. Between acting jobs, he did studio work for such groups as Paul Revere And The Raiders and the Buffalo Springfield. He soon began writing and arranging on his own.

Nino wrote, arranged, and produced his first album which is on Columbia Records. He is no Chicago blues singer from the gutters of Lake Shore Drive, or—is he a folk singer picking cotton between guitar lessons, or is he the next rock and roll superstar. Nino can't be put in a category. He writes and sings what he feels, not what he thinks he should feel.

Nino's music is complex and exciting. Although he is basically pop-oriented, his songs range from religious rock to baroque to even country. But most important, Nino's music is indigenous to you. Don't forget, he did grow up in your living room.

THE MANY COLORED COAT

London — Hapshash and the Colored Coat are two young Britishers whose diversified talents extend into filmmaking, theater design and production, recording and some of the most fashionable clothes designing ever to hit London's famed Carnaby Street. Their first album is titled, "Hapshash and the Coloured Coat featuring the Human Host and the Heavy Metal Kids".

Hapshash is an ancient name for the high priestess of art. She commands the talent of these chosen two, who create music and design for her favors.

Michael English was born in London twenty five years ago. His sign is Virgo and he brings zeal and perfection to Hapshash. English studied graphics at art college, and entered a large advertising agency — only to drop out one month after he was hired.

"The size and complexity of the firm stifled my individuality," he recalls. "My spirit was too keen and free-wheeling for the likes of them, so I started free-lancing." A wise choice it was. In February of 1968 he had joined forces with Nigel Waymouth and established a design team to produce fine but popularly priced posters.

Their success created a new industry,



and revived a great craft that had been neglected since the days of Toulouse-Lautrec.

Waymouth is Hapshash's moonchild. He is the dreamer and the visionary. After graduation from London University he decided to pursue his education from life instead of books, and wandered about as a journalist and cartoonist.

In 1967, he and two friends opened



a boutique on King's Road in Chelsea. "Granny Takes A Trip" has become synonymous with in fashion. A year later Nigel left the successful shop to return to his first love, art. Together with Michael English, he is devoting all his creative energy to this purpose.

"Our current delving into art is with our music," he says. "I would describe it as an orgy of percussion interspersed with vocals."



ADVANCING ENGLISH ROCK

London — Free only came into existence during the early months of 1968. What brought this musical foursome together was a common bond of musical frustrations plus the guiding influence of master British bluesman Alexis Korner.

The actual starting point of the group can be traced to a suburban London club called the "Fickle Pickle". That's where Paul Rodgers was singing one night when, as he puts it, "This long haired guitarist came up and asked if he could sit in." In spite of the length of his hair, Paul Kossoff produced sounds that left Paul Rodgers totally knocked out. The result was a lengthy conversation that eventually led to the subject of... "well, why don't we team up and create our own musical scene?"

Paul K. brought along a drummer he's previously worked with, Simon Kirke, and the three of them set out to find a bass player who could fit in with their scheme of things. Then a chance call came through from Andy Frazer who had just parted company with John Mayall's group and heard there might be a job going. He proved to be the solution to the problem.

Almost from the beginning, Alexis Korner came along to offer the boys advice as they rehearsed. He instantly recognized that their combined talents and ideas have a very special potential. In fact, after watching their development, it was Alexis who suggested the very appropriate name Free.

In April of 1968, Alexis was booked to play a jazz club in Chester, only instead of turning up with his regular musicians, he went along there with Free, sat in with them for a couple of opening numbers, and then turned the stage over to them. Winning over a hard-core jazz audience is something that few groups would like to attempt, especially on the night of their public



SOUND SANDWICH

London — The essential flavor of Taste is twenty year old Rory Gallagher. At a time when the focus of attention is clearly the lead guitarist, it is impossible to fault those who claim this softly spoken young Irishman as the fastest rising young star in Europe.

Rory was voted among Britain's top twenty instrumentalists at a time when few had even heard of the group he leads. That has since been remedied with an album which proved that Taste's club following was no flash in the pan.

Scandinavia has already voted Taste as the 'best new group' and in the Netherlands they topped Cream and Fleetwood Mac in a popularity poll. But just as all comparisons are odious, it is impossible to slip Taste into a category with Blind Faith, or Rory Gallagher in a bracket with Eric Clapton. For what Taste and Rory are doing is new and different. There all comparisons must end, and only the enthusiasm of their audience can be a measure of their ability to communicate.

The base of Taste is the blues, "But then we work things out as we go. We don't want to ever play it safe. It may fall really flat some nights, but you will be sure never to hear the

same thing twice," says Rory.

He first formed the group in 1966 after a stint playing with the Fontanas in Germany. That particular Taste trio "went as far as it could go, and fizzled out". Then Rory was joined by two Northern Irishmen, Richie McCracken and John Wilson, and they moved to London. They started working at The Marquee Club and have been expanding their circle of fans ever since.

Despite the excellence of his supporting musicians, the undoubtedly star of the group is Rory, brilliant lead guitarist, composer, vocalist, and onstage an overwhelming personality.

His obvious pleasure at playing his battered guitar adds warmth to his dazzling technique. In concert he prefers to use a ridiculously small thirty watt amplifier better suited to a home hi-fi outfit. At times the volume is so low that it would be lullaby level, at others it seems to overwhelm.

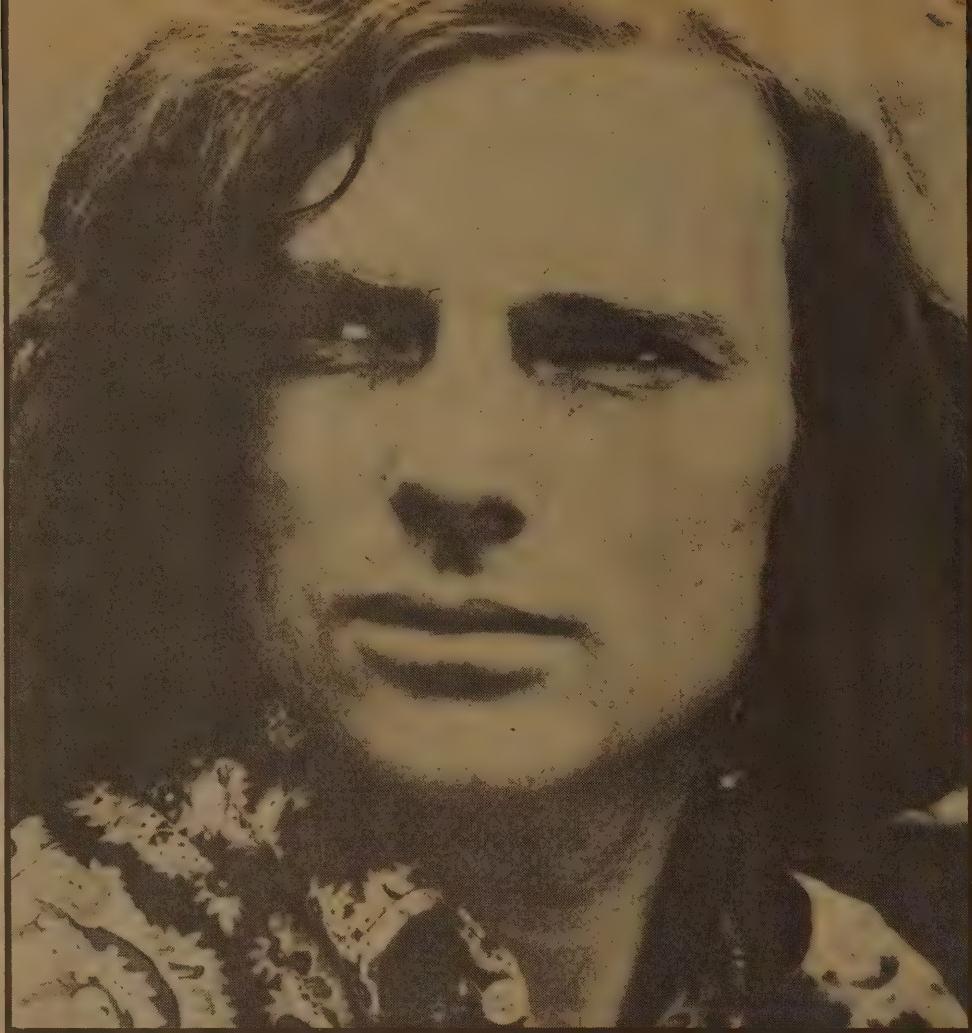
"We don't have a style or a tag, although we are blues based, roughly speaking," says Rory. "I call our style 'unpredictable'. We are developing all the time, if we recorded an album last night it would be out of date today. That is the way we want it to be, we don't want to be hidebound or pegged down to something we have played before and are expected to play again."

debut. Free not only plunged in, but won ovations. Combining dates around the country with a Monday night residency at London's Marquee Club, the following of Free admirers is an ever-increasing one.

If forced to give a title to their efforts, Free will resort to the vague

classification of a 'pop blues band'. However, as their name implies, they prefer to stay clear of any specific categories. They claim to be both anti-blues purists and anti-blatant commerciality. "We're trying to create what we like, blues based free music. And that's what Free is all about."

VAN MORRISON



Belfast Condymann

A living breathing stream of consciousness, Van Morrison sits in his manager's office digging his black boot heels into the thick green carpet. The room suits him, the half-lit grey of a wet fall afternoon. Van just sits there, not saying anything. He doesn't look at me. He'd rather not be there; rather, not be anywhere. Occasionally he glances at the furrows he's making with his heels in the carpet.

The secret is to communicate to him that you know where the feeling in his music lies. You've got to let him know that you know that you understand. If you can get that far, he'll meet you and, like a mute child with a sea shell in his hand, he'll try to explain the beauty of it all without communicating with words. It's not at all surprising that many people who come in contact with the visual of Van Morrison find him strange.

To become aware of Van Morrison you have to begin by listening to the first Them album. In the middle of "Route 66" you'll decide it all sounds like a Rolling Stone's concert recorded on a cheap tape recorder. As the last of "Mystic Eyes" glides away you've been introduced to psychedelia much

too early. Then you hear pop rock created as the drums double-up and Van finishes panting "Gloria".

Once you've been through that album a couple of times, put yourself through life in blackhole coffee bars in London, the rain, the group splitting, Nottinghill Gate with death frosting the windowpane of your room but it doesn't matter because all you could see was nowhere.

Then, while Gerry And The Pacemakers and Billy J. Kramer And The Dakotas and a hundred other forgotten Ed Sullivan Show appearances are feeding the fire that lights the first age of pop pandemonium, a second Them album is released, very quietly. A second album with that same Stones feeling and "Call My Name", beautiful material for Eric Burdon.

Suddenly everything dissolves.

Van climbs out of the mod whirlpool, his fists over his ears to block out the sound of the beat and he is back to his mountain. He has vanished before anyone who really cares, decide which guy on the album cover is Van Morrison.

I hear from Bert Berns that Van is going to record again. Bang Records

even agrees to pay for a phone call to Belfast as "Brown Eyed Girl" creeps from 100 to 99 on the charts. Van's voice comes over in a haze. I can almost see the neat clean living room and mother in the kitchen over tea wondering about her son and phone calls from America.

Behind the stadium "Brown Eyed Girl" moves faster. Van comes to New York to write song lyrics on the wall at Bert Berns' apartment. Bang is releasing "Piece Of My Heart" by Emma Franklin and nothing will happen. Those were the kind of days they were.

I journey past the Brill Building to 1650 Broadway where a hundred little losers and winners live out their lives in the music business dream. Waiting for the elevator, I don't know it, but I'm about to write the first article in America on Van. He's sitting in the press agent's office, perched on a filing cabinet with an acoustical guitar for a shield. Here comes the latter day knight. I ask a question, he swings his guitar out and blocks. He's hiding behind his guitar now, and probably forever, because I mentioned them.

"What do you do when it gets to be too much?"

"I go to the mountain," he turns to the press agent. "You sell cars and you eat them."

I write that down. Van tells me that I'm the first person all day in all those interviews to write anything down.

With three black singers for harmony, Van gives his premier performance at The Bitter End. Van is singing. Charley Brown is on smiling guitar. Van hits the wall with his **microphone**. He'd batter his head against the wall but someone would stop him. Even then "Madame George" is starting to take shape all rock and roll. The whole thing is getting to be like a follow-up to an Alan Freed movie.

Bert and Van have a press party on a boat. Tiny Tim is there as well as every East Side hippie from Salvation and Max's. And Jeff Barry. Steve Paul too. Around New York we all

go on the Circle Line with Van pounding the **microphone** into the ceiling of the cabin. His girl, beautiful chick in black velvet, watching every move he makes and people beginning to watch her instead of Van because she's feeling his music and you can see her responding. Van doesn't notice. He never notices anything when he's singing and blowing through the harmonica. Jerry Ragavoy was there too. I saw the Statue of Liberty for the first time that night.

"Brown Eyed Girl" reaches into the top ten, trying to find a hand hold, a transistor radio, a blackbird singing. Van is going on tour.

We got into a cab one night outside the Scene where some equipment got kicked apart with Van onstage. Billy Mitchell and Van and I. Sliding down wet New York streets to the Village to find musicians for Van's second coming. He even needed a bass player and I think maybe I'll throw it all up and go with him maybe?

Now comes a great silence. Bert dies. Van is back from the tour but he isn't anywhere. He's gone. Leaving his "Brown Eyed Girl" album for all of us. With "T.B. Sheets" which is a true story. And "Ro Ro Rosey" and who did drive the red sports car?

Finally "Astral Weeks" and a press release from Andy Wickam. Van Morrison is back, alive, reported at the Cafe Au Go Go on the same suffering bill with Tim Hardin. Van's backed up by a flute and a double bass; he's chopped his hair short; he's singing white blues, the white way.

Interview time again, which takes us back to the furrows deep in the carpet. Van comes around, stares at me with that permanent look on his face.

He's been in Cambridge sitting out his last recording contract. "A lot of musicians live up there," he says. "I played a lot in Massachusetts."

And, the flute and the double bass? "I don't think it's a new feeling. It's an old feeling. Just hadn't come right before. In the other groups I let the musicians blow and they tried to blow me out. Had to find the right musicians to play with me. Basically I've been doing the same thing for the last four years. But it wasn't accepted: me going out with an acoustical guitar and singing."

"The words got lost before. The beat was too heavy." He says it was hard for him to communicate on those sessions that became the Bang album.

"I'm definitely singing blues. I don't think the blues is anything you can't sing. You're born with it."

I asked him about his harp playing. "Harmonica....there are a lot of things I have going that won't come out until two albums from now."

"I'd like to put a 45 out but I'm kind of skeptical about it. It's like a whole thing you have to do if you put a single out." And television. "I'd like to get to people on a personal level. If I did television it would be a live thing, not lip sync."

"Some of my experience affect my songs but a lot of songs are what I want to happen. Can't help but be affected by what goes on around you."

Van gets up and goes into the back-room of the office to look at the bass and **microphones** being set up for a practice session. He turns to me to ask where the interview will appear. Then he turns back to the equipment ..his friends....slow fade. □ Richard Robinson.



EX-MAYALL MAN FORMS GROUP

Dick Heckstall-Smith — Tenor and soprano sax.

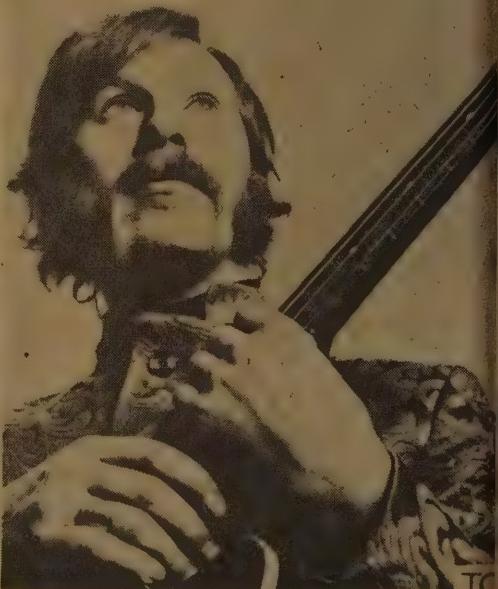


Jon Hiseman — Drums



Dave Greenslade — Organ and vocals

Tony Reeves — Bass guitar



Jon Heisman



The seeds of Colosseum really were sown way back in 1960 when Tony Reeves, Dave Greenslade, and myself—all living around the Eltham district of South London—began playing together after meeting in a church youth club. Dave's father had been a pianist and was able to help him with the chords of simple standards while I made a drumkit from a paint can, Boy's Brigade cymbal, and washboard. We played for a couple of years on and off in each other's houses and at local Youth Club functions. When we left school our musical paths took different directions. Tony became a technician in a record factory, progressed to recording new groups as an A&R man, and later joined another record company and persuaded them to release a tune that he and I had been performing as a jazz piano feature, "Cast Your Fate To The Wind". It was a worldwide hit, and Tony branched out as an independent record producer. At the same time, we were both playing in the New Jazz Orchestra, a nineteen piece band I had helped form the previous year. Dave, meanwhile, had been playing Hammond Organ with an r&b group in France, and on his return was offered a job with Chris Farlowe. Several hits later he left to join Geno Washington's Ram Jam Band.

After four years as a jazz drummer playing with just about everyone on the jazz scene while still working at a day job, I was persuaded to turn professional by Graham Bond and replace Ginger Baker who was leaving to form Cream. Apart from the experience extending me musically, joining Graham also gave me a chance to get to know one of Britain's finest musicians, Dick Heckstall-Smith. The fact that he was a sax player and had been an established jazz star before he became involved in a group scene made it difficult at first for him to be accepted by group audiences, especially in an age of guitar heroes. But after four years with Graham Bond and one year with John Mayall, his ability, together with his extraordinary understanding of the blues has won him the fame he deserves. He also gathered much of the critical acclaim during Mayall's U.S. tour in the Spring of 1968.

When Dick and I left Graham in mid-1967, he to join Mayall and I to join Georgie Fame, we both knew that our separation would be shortlived. Six months later I joined John Mayall and brought in with me Tony Reeves on bass guitar...the Clan was gathering.

Dick, Tony, and I left Mayall after recording the highly successful "Bare Wires" album, because he wished to return to the quartet format, and I realized that the time had come to form my own band. I immediately contacted Dave Greenslade and asked him to join us. To my mind he was the only organist who could play with the sort of feel I wanted, and though he and I had not played together for a few years, it really felt as if we had never been musically apart. Now, I had a quorum of three of the most talented musicians around, but I felt that the band needed a guitarist. After an extensive search we found a great new guitarist and fine singer in James Litherland. He had spent two or three years gathering experience in bands of differing types in and around Manchester, a town he forsook at twenty four hours notice to join us. Colosseum was finally born in October of 1968.

With the combination of talents that make Colosseum, I feel the basic aim of the group—to provide an environment in which five individuals can work together to produce a complete musical entertainment—has been achieved. And in January of 1969 our disc jockey friend, John Peel, agreed with us when he put us on his show and saw how responsive the audience was to our performance. We were really grateful for such a wonderful reception.

Later in the Spring of 1969, we recorded our first album in the Lansdowne Studios cutting a group of our own tunes. I've always had quite a fascination for Greek and Roman mythology and history so I decided to title our first album, "Morituri Te Salutant" which translated means "Those Who Are About To Die Salute You". The title is really not designed to frighten. It's just a whim. I think our music will speak for itself. □
Jon Hiseman

James Litherland — Vocals and guitar

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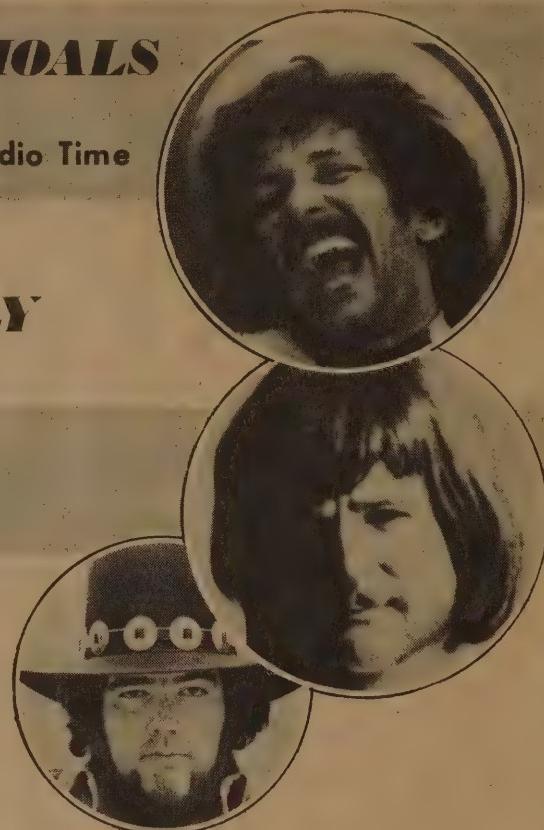
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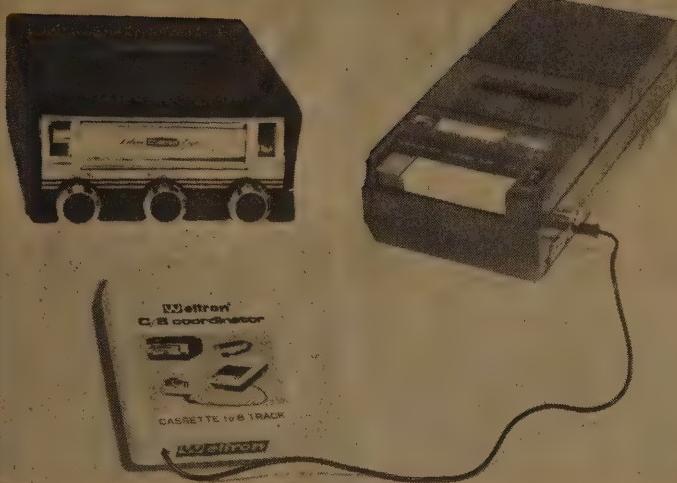
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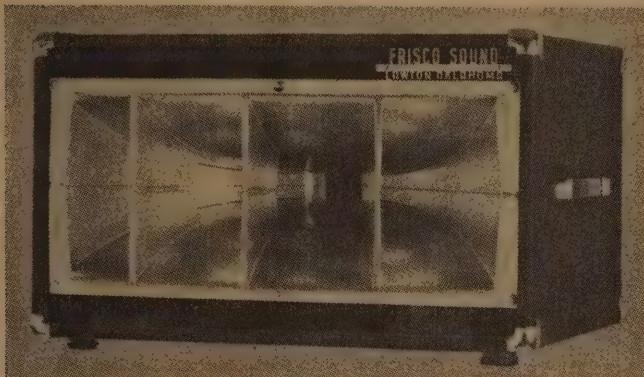
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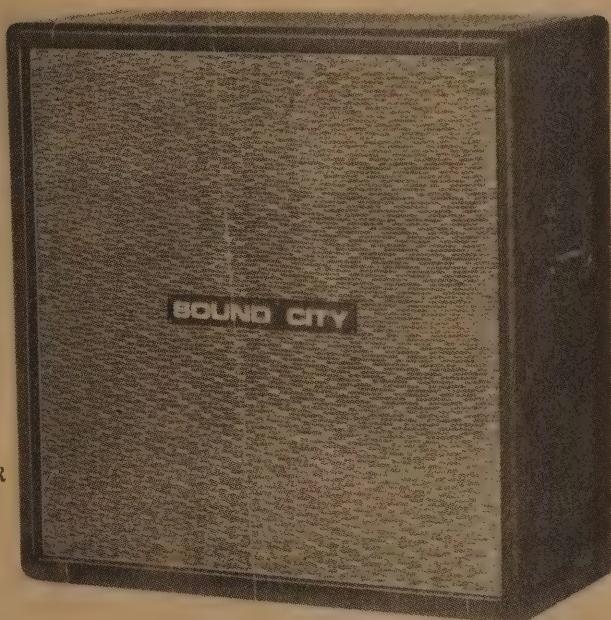
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GOSPEL BREAKS THROUGH

Mr. Hawkins' Singers

Gospel gone pop? A controversy is raging around the sudden popularity thrust upon the Edwin Hawkins Singers when their record of "Oh Happy Day" sold over 1,500,000 copies. Many people thought it sacrilegious to see kids dancing to Gospel Music, but Edwin Hawkins himself doesn't think so:

"Some of the older folks thought it was a little bit jazzy—or some of their terms 'a little bit worldly'—but they accept it more and more. When we first started, the young people went for it right away. I think the old-fashioned Gospel (style) should stay there—to keep the variety, I mean. You got to satisfy both people."

When "Oh Happy Day" did become a hit, The Hawkins Singers found that some radio stations, particularly Rhythm and Blues Stations and programs, wouldn't play the record.

"They said the reason was that they didn't think 'sacred' music should be played on R&B programs," Edwin Hawkins explained. "I don't know what to attribute it to; I guess partly ignorance. Or maybe they aren't broadminded enough."

The Hawkins Singers' success from both their "Oh Happy Day" single, as well as "Let Us Go Into The House Of The Lord" ((BPS-10001) album, created a demand for the choir (a caravan of some 76 people which included singers, musicians, family and friends) to do a personal appearance tour in the East. They took advantage of their time in the New York City area to record their second album, "He's A Friend Of Mine", and second single release "Ain't It Like Him."

Besides cutting their second album, Edwin Hawkins cut his own group within the choir for an album called "Edwin

Hawkins and the Hebrew Boys" on which he sings. One of the new songs that the choir performed on tour was "Footprints of Jesus" which incorporates the melody of the standard "Autumn Leaves."

"It's the first song that I've taken from somewhere else other than something I've created myself. The words are a very old song, "Footprints of Jesus." I've loved "Autumn Leaves" for a long time and I've always wanted to use it with something."

The choir's youthful enthusiasm and evangelism aptly mirrors these same qualities in their 25-year old director, Edwin Hawkins. A rather shy, soft spoken man of 5 feet 9 inches, Edwin Hawkins is of medium build and has a pencil line mustache. Ola Andrews, the group's Mistress of Ceremonies describes him as:

"...a loveable type of person. He is very considerate and understanding of others, and he is very kind. He bends over backwards not to hurt anybody. He's the type of person you can't help but like."

Hawkins is very concerned about reaching young people, and was delighted when their "Oh Happy Day" caught on, not only with people who love Gospel Music, but everyone all across the country.

"I thought it would just stay in the Gospel field," Hawkins said in a low voice, speaking very precisely. "I never had any ideas that it would go over into the other field."

"Each time I'm asked 'why', I have different thoughts. Before it was a single, this was what was played on the album because it's the first cut on side one. I think this contributes a lot. It's a good song. It's a catchy number. I think with any song that you want to make a hit,

it has to be played a lot and this, in a round about way, brainwashes the public that's listening. I think that, first of all, had something to do with it.

"But then, I'm glad it was this song because it caught the attention of everybody, not only the church people, but the people that don't go to church.

"I think it happened at about the right time. I think it was a good thing that you can take a group of young people to meet other young people on the street or at colleges or anywhere, and they can see that we're still believing in God, that we still stand for something that's right; and maybe we can help them.

"Because you have people everywhere searching for something. Some of them don't know what they're searching for," Hawkins said, his voice taking on an urgency, gesturing with his right hand. "I really believe that they are looking for God and don't know it."

"They're trying all these different trips, but I'm happy to tell them that Jesus is the only trip — He's the only trip. He's the one that you don't have to come off of."

"So I'm really happy and I think it was just a plan, and the work of God that this happened at this particular time."

When the Hawkins Singers were in the New York City area, they appeared at a variety of places. One warm and sticky June evening, the group was booked to play their first night club, Honka Monka, in Queens. However, the main fuse in the club blew just before the group was to appear, and after trying for an hour to repair it, the club had to close for the night and refund the customers' money. Hawkins was some-



what disappointed that the engagement had been cancelled.

"I like to play clubs. There's a chance that you might reach some people and give them a message. This is with any place—even at a church. It's hard to determine. The atmosphere is so different. It's something that we aren't accustomed to, you know. It does put a question in our mind if this is a good place to perform or not."

"But I feel that anywhere you can take a message, if you're really going there for that purpose—to help someone or to try to help someone—if at all possible—go there and help them."

"It hasn't been the custom that we take Gospel singing or Gospel music into a night club. It kind of puts an uneasy feeling on the group. In our church it's taught that, well, you don't go to night clubs. Young people in the church—their ideas about different things are broadening though because of other people."

The choir, however, was relieved not to play the club ("Isn't He Wonderful! The Power of Prayer!!!"), and on the bus back to their West Side Manhattan hotel, they began singing. "Look at 'em rock!!" a male voice shouted over the singing of "Jesus Is The Lover Of My Soul", as everyone turned to see two middle-aged couples in formal attire standing in front of the posh St. Regis Hotel on Fifth Avenue. The lady in a long yellow crepe gown and diamond tiara was swaying gently to the a cappella singing which poured out of the bus's windows. When the singers saw their "audience" responding, they poured it on—stamping, clapping and quite literally rocking the bus!

This type of spirit and enthusiasm

comes quite naturally to Edwin Hawkins and his singers who are all members of the Churches of God in Christ from the Bay Area (Oakland-Berkeley-San Francisco, California). This kind of "Soul" reflects the freedom in their churches' style of worship. It is Worship which is not restricted by routine, but flows with the spirit of the service.

"At most Churches of God in Christ—now we have some 'sophisticated' Sanctified churches—and it shouldn't be this way because you can't worship God freely in a sophisticated manner—you must let the Spirit of God move in the way He wants to move," Hawkins explained.

Edwin Hawkins was named Minister of Music of the Ephesian Church of God in Christ, Berkeley, California when he was 17. He began as an assistant organist, working with any of the four church choirs that needed him. When the lady who was the director of the Inspirational Choir (ages 16-30) left the area, he happily accepted the position. His schedule of choirs includes an all-white choir at the Pentacostal Church of God (Vallejo, California) in addition to the Inspirational Choir and the Edwin Hawkins Singers. The Hawkins Singers (formerly the Northern California State Youth Choir) are made up of 55 members plus musicians from the Inspirational Choir and different churches in the Oakland-Berkeley-San Francisco area. Ed's brothers, Daniel (organ) and Walter (lead singer); a sister, Freddie; cousins, Shirley King (now singing "Oh Happy Day"), Norma and Joe King (singers); Jerry King (guitar), are also members of the choir.

Although Hawkins sang a lot at home, it was singing both in church and school

that made him want to do something with a choir.

"I learned a lot from different choir directors of the choir I was in—maybe school or church. You take different ideas of different directors and you compile them. You decide which is best and decide what you want to do to create your own thing. This is what I've done."

Since "Oh Happy Day" became a hit, Hawkins has had many requests from fans sending him their songs, or asking him to do arrangements of their particular favorite songs. However, he finds that he can only write when he is inspired.

"Anything I do I am inspired by God to do or write this particular song, and it's hard for me to take someone else's piece. If I heard someone doing my songs, I might enjoy it. I'm proud that they like it well enough to use it, but it may not sound exactly the way I wanted it to sound, or it may not exactly be my arrangement. Any musical piece I've ever worked with, I've always wanted it to be just a little bit different than just a regular Gospel number."

Ed admits he's tried writing when he's not inspired, but he hasn't been successful:

"This is something I've tried to do and just can't. So I just have to wait until my turn."

Though he doesn't feel he has been influenced by any particular artists, Hawkins does like bossa nova rhythms ("Sergio Mendes and Brazil '66"). He is reluctant to single out any particular favorite among artists, but admits to having been a fan of the original Caravans ("A group of ladies from Chicago, but they're not the same any more") in the Gospel field and Barbara Streisand ("She's my favorite female vocalist").

Edwin Hawkins does not write or read music, but he is meticulous when it comes to directing his choir. Ola Andrews explained:

"He's a perfectionist in the production of songs. He likes harmony clearly defined. This comes about with him taking quite a bit of time with each section, training them in their parts. Then he listens for the sound that he's already heard. This requires quite a bit of patience as well as the know-how to produce it. Then you have to love what you're doing—which I know he does."

Before "Oh Happy Day" became a hit, the Hawkins Singers primarily appeared at churches in the Bay Area. Now they have a booking agency, and are

appearing at colleges and festivals.

"I love to do things for colleges or at schools period, because they are so enthusiastic with what you're doing and they're sincere," Ed said, smiling, as he added, "They're enjoying what you do and they're genuine."

There's quite a contrast in the expression of enjoyment between an audience which may be hearing Gospel music for the first time and those audiences of Church people who are Gospel music fans.

"There are a lot of people who go to Church every Sunday, and they hear it all the time. Maybe not our particular style, but it's not really a big thing with them. Whereas, a lot of our young people don't go to church. So I thought that maybe we can take it to them, you know, take the Gospel to them in song. Maybe arrange it in a way that it will capture their attention."

The Hawkins Singers have already encountered a different reaction in playing concerts at colleges and appearing at festivals. Hawkins cited the Newport 69 Festival in Southern California as an example:

"Even though these were college kids, a young crowd, basically, it was unlike anything we've ever done before. We did the Jazz Festival at Berkeley at Cal University, and that was basically a young crowd. But there was a difference at Newport. I don't know if all these kids were high—I mean if you were up there trying to get a song across to them, you could feel the difference. I guess you could say it was a cold feeling. They responded. I think they really liked the group; but it was just such a difference. I can't really explain it. Another thing, you had kids out there doing strip tease and doing all kinds of things—it was just really an odd situation."

When asked if he thought Gospel mu-

sic could attract people who were not necessarily interested in religion, Hawkins replied,

"Even if they don't hear any words, I think if you're trying to get something across to anybody, it's the way you present it. Even if it has a similar sound to pop, rock and roll, jazz, they know you're singing about Jesus. They feel a difference."

The formation of the Edwin Hawkins Singers came about for the National Youth Congress (of choirs) Convention from the Churches of God in Christ across the country which was held in Washington, D.C. in 1967. The recruiting of singers was done by Ed and Betty Watson (who grew up in Oakland, as did Ed, although she sang and attended her father's church, no Ephesian). They recorded the choir in Church on a 2-track stereo machine. The album sold around 5,000 copies before it broke pop on KSAN-FM in San Francisco (thanks to DJ Abe "Vaco" Kesh).

Although Betty Watson and Dorothy Morrison have left the choir, Ed wishes them well, saying, "They're doing their thing." Commenting on the split, Ola Andrews said,

"The choir wasn't happy about it. They would rather have been able to resolve the problems causing the split. You can only have one director of a choir, and the director would be the person who stands first. Anyone coming in after that would have to be second to the director. Of course, this was part of the problem.

"If two people are going to organize something well, the person who knows how to play the piano and knows how to train would naturally be the one to do it. Ed had these songs arranged, and he would sing them around with his different groups. He thought it would be a good idea to teach them to the

choir—and by him doing it, those are his rewards because he arranged it. It's just facts."

Ed attended Laney College, Oakland ("I'm particularly interested in interior designing and some fashion arts"). He had planned to study music as well, but didn't have time before the record hit and he had to stop school. He gives almost as much importance to the visual aspect of the choir as he does to the musical side.

For example, in recent appearances, the girls have been gowned in stunning long chartreuse dresses, trimmed at the neck and on bell sleeves with purple sequins; the men (both singers and musicians) wore a deeper (almost forest) green with chartreuse shirts and purple ties; and Ed himself had on a light green suit with chartreuse shirt and purple tie.

In the little free time that he has these days, Hawkins likes to rest (at a recent New York appearance, while the choir changed its clothes, Ed fell asleep in his seat on the bus), and, he adds, laughing, "Eat. I like all kinds of food." He also likes to paint.

"Sometimes I like painting—it depends. I don't do it that much, but I like to try to paint—any kind of paint."

With such a full schedule Ed is hoping he won't have to give up his other choirs, particularly "my Inspirational Choir," as he tries to establish the choir as a full-time performing group. Most of the members are students or have jobs.

The royalties from the records will be paid by Buddah Records (who distributes Pavillion Records) to each individual choir member, while composing, arranging and producing royalties go to Ed. One of the main goals, however, for the group, is to keep together.

"There is a ministry and there is work for this group of people. They are young, so they can reach other young people. This is one of the main goals that we will strive for.

"Some of the people in the Church say that our music sounds a little 'worldly' for Gospel Music. But if they realize or remember some years back, that all of this music originated from the Church in the beginning. It just so happens that you had some musicians that maybe studied music and they organized it in a way that they thought sounded 'sacred'. But this doesn't necessarily make it Gospel music—just because it sounds sacred."

"And Gospel music is to be a lively music anyhow, because God is not dead—He's alive!" □ Sue C. Clark



PENTANGLE



Two Great Guitarists

Bert Jansch and John Renbourn are two very dedicated musicians. They are members of Pentangle, that is to say they are members of a group on the current scene. But their musicianship extends far beyond the image and musical restrictions of any particular time and group. Both are talented guitarists who use their chosen instrument with the taste and virtuosity unusual for rock music.

HP: What did you do musically before Pentangle?

BERT: We just played.

JOHN: Well, Bert learned to play guitar from Archie Fisher, a Scottish player. Fisher is an excellent guitar player and traditional singer. He's just great, but he hardly ever plays outside Scotland, does he? He's a very moody guy.

Bert: He's not in it for the money at all. He just teaches now.

HP: How did you first get onto him?

BERT: I saw him playing at a club.

That's all, really. I got interested.

JOHN: Besides, Bert fell in love with his girlfriend and decided he should learn to play the guitar.

HP: What happened then?

BERT: Well, I came down to London and met John and some other people and we started playing.

HP: And that evolved into Pentangle?

BERT: Slowly. John met Jacqui at a club. And they did some gigs together. And John did some session work where he met Terry.

JOHN: I met Danny and Terry on a television show. They were working with Alexis Korner's band, which was a western band. And there was a series of late night concerts. And they used Danny on one of those...just for something to do, you know. And he did quite well. And we were working together, so we put some things together with Danny, and Jacqui was around so she just fell into line. We were all working at a

place called The Cousins, which is a folk club on Greek Street in London. On various nights, so that we'd run into each other quite frequently. And then we opened a club called The Horse Show... a club like in the back of a pub room. People used to wander in and we'd just play; without any real name or without any real musical formula happening. At that time, Danny and Terry could only make it occasionally, so we used to have all sorts of people drop in and play, whenever Danny and Terry couldn't get out of the things they were doing. Like Terry was touring with Roy Orbison and Danny was playing some other sort of strange things. But when it got together, it was like...that was the group. And then...when, then we started recording for the label that we were recording solo record on.

HP: Transatlantic?

JOHN: Right and then that stuff was all sold to Reprise.

HP: Who were some of the people you did session work with?

JOHN: Well, actually, I didn't do all that much session work. I was mostly playing clubs and some colleges. As a solo folk thing...just guitar and singing.

HP: When you go into long instrumental bridges in some of your numbers like "Pentangling" does the basic structure of your playing change much from gig to gig? Chord structure for instance?

JOHN: They don't change drastically. They always have the same...ah

BERT: Sections

JOHN: Sections in them. But what happens, in the sections, can vary.

HP: So you can use them as points of departure?

JOHN: Yeah but...

BERT: I think only in "Pentangling" is it liable to depart into something else. Because often we stick something into that song which we try as an experiment. Whenever we've got a new thing, we sort of stick it on the end. The others are simply worked-out solos.

HP: You repeat basically the same solos night after night?

BERT: No, not the same solos.

JOHN: Oh, I see, I thought you meant ...suppose the solo is going on and if someone wants to change the entire theme and play something else entirely ...in the background say, that'd be wild, wouldn't it.

HP: Oh no, we meant your improvisation.

JOHN: Oh, yeah. We have different things. Sometimes a solo will be worked out over the chord structure. Sometimes it'll be improvised over a chord thing. Sometimes it'll be much freer than that.



It'll be sort of a scale improvisation where you use the modes and everybody's kind of listening to find out where it's happening, within the scale. Sometimes it'll be completely free, which is more or less what "Pentangling" evolves into. Sometimes the solos are part of...it depends on the tune. If we do a traditional tune, maybe we'll have an arrangement which is completely worked out in parts, which don't vary. Like a worked out thing...a classical thing. Depending on the thing we're doing is how free it gets.

HP: Do you find the English audiences receptive to improvisation...instrumentally or do they just want to hear certain wholly structured pieces, your 'hits'?

JOHN: Very much so, they're into improvisation.

HP: How do your improvisations start out?

BERT: Well, usually it's worked out that John's going to take a solo and he then cues us into the next section. Then maybe Danny will take over.

JOHN: Sometimes...I mean it happens that things will just develop and things will come out in another way. If things are going down really well and we all feel particularly inside of what's happening, you know. But that can't happen every night, unfortunately, so we have to have a routine thing so that if...you know, if things aren't going too well and the audience isn't digging it, we can stick to the formula.

HP: Something to fall back on.

JOHN: Yeah....I think you have to have that. I've always had that when I was a solo. You have a certain thing which you ARE going to play. And if it goes well, you don't use it at all. You can just do anything.

HP: What about this whole thing of jamming. Is it becoming sort of a commercial cliche that groups can just go and say they're going to jam for twenty minutes on one side of their album?

BERT: See, we don't jam in that sense...unless we're drinking at a bar.

JOHN: I'm surprised that a lot of the groups are actually getting together...with all of the advance publicity and all. Blind Faith particularly and cats like that. I really feel sorry for them, because the chances of it working aren't really that large. A lot of good can come out of jamming but also, quite frequently, things just don't work out. People aren't compatible musically. Look at all the record sessions that are put together where they get a bunch of jazzers and they say this is an all star band. Start recording now and you get so much bread. Quite frequently it's not a good idea. Particularly people who put together fusions of ideas rather than sounds in their heads. People who put together musicians of different styles, thinking that all their favorites are bound to play well together. Do you see what I mean? I'm not put-

ting it down, but I'm saying that it's not all wonderful, which is what the popular press seems to think. This is sensational and all that.

HP: What about the saying that if you gave an acoustical un-amplified guitar to some of today's electric superstars, they'd be lost in playing it?

BERT: Oh no, not at all.

JOHN: There was a film that somebody made of Jimi Hendrix. And there was this 12 string guitar, strung left handed, and they took these shots of him playing it and it was a knockout as to what he was doing. It was like real rootsy...stuff like Muddy Waters plays, only snappy type bass things. It was the best part of the film.

HP: So then that argument isn't true. If you're heavy on electric guitar, you can play acoustic just as easy?

BERT: If you play the guitar, you play the guitar, that's all.

HP: What about the opposite, have either of you ever experimented with electric guitars?

BERT: We've messed about, but I don't dig it at all that much cos...I don't know. I just like the feel of those big solid acoustical guitar boxes. I think the Gibson that John has would come the closest to that kind of sound.

JOHN: We can get those same sounds if we want to. It's the amplifiers that are doing most of the work, anyway, unless you get a really good electric guitar. Actually everytime I come to the States, I say to myself that I really must get my guitar out of the closet and string it like the first string on all the strings and leap around. But I never get quite into that because so much of the music we play has nothing to do with that. We don't really get quite as far as that. From what I've found, if you do play guitar, you'd have to have two guitars to make that practical; so you could use one the electric way and the other in the amplified acoustic style that we play a lot of our numbers in. But it wasn't practical to bring along two guitars. So we combine, like on this guitar, I can play a single string solo with not nearly the same freedom as a very lightly strung guitar, but still without having it too impossible to play the traditional music we play.

HP: What about the whole spectrum of country music in England? Is there much of a market for it? Country, C&W, bluegrass, and all that?

JOHN: It's always been a very big thing in Irish areas, like the place I live in...Camdentown. It's ridiculous. The Irish actually adore country and western music, for some reason. Particularly the

really worst kind of that music. . .the bad taste. Very strange. And they have such a strong thing of their own to draw from. . .the Irish. But like when we were here last time, there was the sudden revival; just before Dylan's album came out. And all the guys were recording with country back-up musicians and going south to record. But there's always been that strong attraction, from the very early people to like Merle Travis today... whoever is far out in the that area.

HP: What about the various folk and music festivals. Do you have many country or bluegrass groups participating?

JOHN: They just had a gigantic country music festival, but the bill was made up mostly of the more commercial country groups. But there are lots of English bluegrass bands. Not quite the real plastic country music - more like mountain kinds of things. You know, flat pick and dobro guitar and banjo.

BERT: Banjos are very, very popular in the folk clubs.

JOHN: Oh yes. We have some very good banjo players around the country side.

BERT: Very authentic. .surprisingly authentic.

HP: What was the British reaction to "Oh Happy Day?"

BERT: Very good indeed.

JOHN: I think it was top of the hit parade, wasn't it. . .after several months of raves.

HP: How do you explain the success of a song like that?

BERT: Cos it's lovely...see? It's very nice to listen to...very simple.

JOHN: I really don't know. I don't think any of us have any idea why or what things sell. We're not really involved in that too much you know. I think everytime I look at what's selling . .it's such an incredibly mixed thing, you'd go mad trying to figure it out. These guys who try to predict what's going to happen...good luck to them. Do you think it's an extension of the country sound?

HP: No doubt there's one influence there. Look at the impact of Dylan's new album. Which brings us to another point, are the buskers (street singers) still active in England?

BERT: Oh yeah, very strong.

JOHN: Actually there's a whole new wave of buskers now. Thousands of them.

HP: John, on your solo album, you make good use of flute and recorder. That gentle woodwind sound seems like it would be a natural for Pentangle. Have you thought about adding that kind of instrumentation?

JOHN: Yes, we've thought about it.

But we haven't actually made that step yet, as to whether...we've generally discussed this and haven't yet agreed whether it's a good idea to use extra musicians. But it would be a very nice sound...quite lovely.

HP: Do you, or anyone in the group, play flute or recorder?

JOHN: Well, I play recorder, but it's just not quite good enough to use. BERT: It's funny, cos we all want to have a go at things. Terry plays piano quite well and whenever he sees a set of vibes, it's very hard to get him away from them. Terry wants to learn flute... it's his last recent craze. Danny plays cello as well. And John, here, plays banjo. .he plays excellent banjo.

HP: Is it just a matter of a logical musical progression that you'll have to go through before you add anything else?

BERT: Yeah. But at the moment, everything is going quite nicely. The only thing that's bugging us at the moment is being watched in the studios. It's good to go in and record...that's exciting. But so much of our material takes so long to develop into something very strong. . .have to consider the words and the instrumentation and all.

HP: So you try to work out your material in live appearances before you bring it into the studio?

BERT: Right. We prefer to actually have a go at it live a few times.

JOHN: That happens most of the time, but there are instances when we have pressure to record something. And then, after doing that piece at several more performances, it suddenly changes musically from where it was and then... it's too late now. That really is a pity. In fact, we've rerecorded some things. We quite frequently refuse to record until we've played it in a club and are really well into it in our live performances.

HP: Bert, what studio did you work out of in England?

BERT: The I.B. C. studio. Shel Talmy's our producer. He's really good.

HP: Did he do the first album?

BERT: Yeah. .also the Kinks.

HP: You make use of a lot of jazz influences in your recordings. As a form in itself, do you share the growing opinion that jazz is dead?

BERT: It can't be! It's impossible.

HP: Why?

BERT: Because there's so many good musicians around. .good jazz players. If you have good jazz players, you'll have an audience for them.

HP: What specifically got you into Charlie Mingus?

BERT: Well, I've got a few of his records and. . .

JOHN: It's quite interesting, really, cos Jacqui is a big fan of John Coltrane and Miles. She's got some really far-out records, doesn't she? I mean, you wouldn't have thought so of her, listening to her sing the kind of traditional, unaccompanied songs she does. . .the modal songs and all. But Pentangle goes through quite a few levels, if you go through record collections. Surprisingly, there aren't many similarities.

BERT: Danny's collection is most interesting. Spirit is a big fad with all of us . .the whole group.

HP: Why Spirit? What makes them interesting?

BERT: They're just great. To me, they're like real people. Very interesting to talk to.

JOHN: And very intelligent musically. They go through all kinds of changes onstage, musically. What is happening musically is very high quality. It's just stamped with taste. Very little of their stuff is that aimless, kind of freak-out thing, which is always just there for other groups. They're all very aware musically.

HP: What about the idea of you, as a guitarist, adapting to a sitar?

JOHN: Well, the sitar is very difficult to play. At least, I find it difficult. You'd just adapt, just because you're a guitar player.

HP: Would the sitar fit into a Pentangle type sound?

JOHN: Oh yeah! It's a very sensitive instrument. .even more so than the guitar. The possibilities of playing modal music on it are incredible. Archie Fisher, the guy who taught Bert to play, has an album out where he uses the sitar on some traditional Scottish songs. It's just beautiful. It's not a joke combination, since he is a very good sitar player and it blends perfectly with his musical ideas.

HP: How do you relate to what The Incredible String Band is into?

BERT: I wish I knew what it is they are into. Their first record really impressed me. .it was quite nice. The others has gotten a bit strange. I liked the original String Band much more.

JOHN: Bert's known Clive and Robin since they. . .I think you started together, didn't you.

BERT: We had a club together. We all used to get up, do our thing. Clive is superb. .a superb banjo player.

HP: What ever happened to him?

JOHN: He just disappeared. No one's ever seen him since the early days of the String Band. □pete senoff.

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JEFF BECK And Donovan



JEFF BECK AFTER HIS FIRST CO-HIT
WITH DONOVAN

London — Round about 5:15 p.m., up on the sweltering penthouse floor of Mickie Most's offices in London's Oxford Street, your reporter was becoming somewhat goo-goo in his wait for Donovan's "Barabajagal" co-star Jeff Beck.

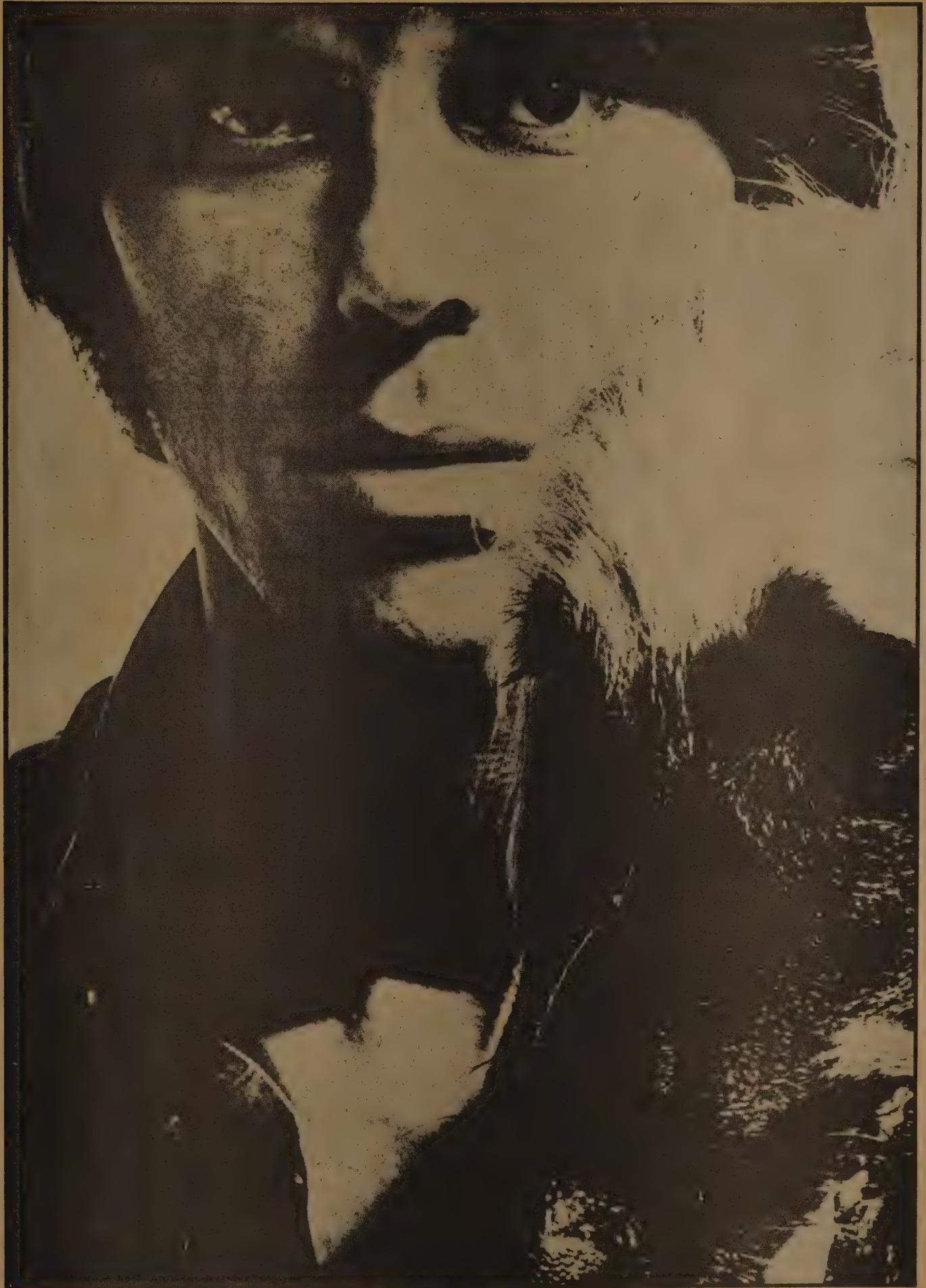
It had been a two hour wait on a scorching afternoon and only regular road reports and Cokes supplied by a nice girl named Carole kept me holding on for Our Man Beck and the Massive Monster Motor Car he's bought and brought over from America at the cost

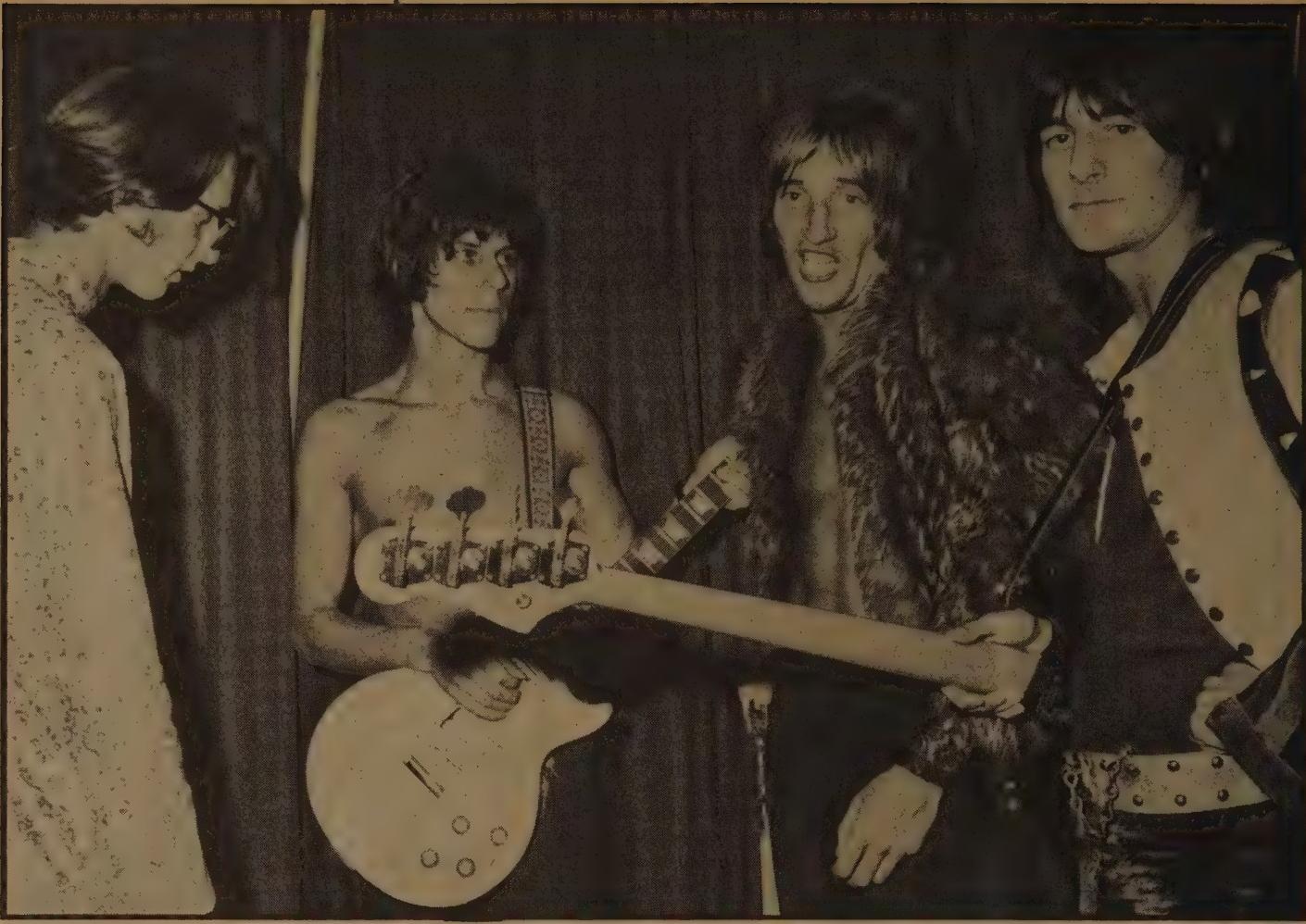
of about three thousand dollars.

When he finally made it, carrying an apology and a reel of plastic hosepipe around his torso which had something to do with the petrol spouting out on the road, it was straight into the chat and the news that the recent chart hit "Barabajagal" would probably be the last joint venture between Donovan and himself. And one of the reasons, says Jeff, is that his present group is breaking up.

He told me:

"We're disbanding very shortly. Ronnie Woods is leaving because he wants to play lead guitar instead of





bass, and I wish him the best of luck. There's no bad vibes or anything like with most groups.

"We made the decision after our second to last tour of the States. We were all exhausted, the group had seen America, and they've seen enough of it.

"I've now got two name faces to join the group. They're going to be news when they happen, and if I only had the griff on it, if I only had it signed and sealed, I'd tell you. But until then I'm afraid it's all shh. You see, both these name faces are under recording contracts at the moment, so they've got to be careful."

Of his recent chart hit in partnership with Donovan, Jeff told me: "We recorded 'Barabajagal' about two months before it became a hit. We did several things at the same session — about four in all. Don just sat there on a stool churning them out and we just followed him."

"I think it's true to say that Don at that session more or less wrote for us. It was all done there and then... I mean 'Goo Goo Barabajagal' let's be fair! A song with a title like that isn't some-

thing you sit at home planning for six months. And I think that, like this one, most good hits are born in the studio.

"Donovan and I don't work together very often. Obviously we just came together because we both record for Mickie Most. And when we did "Barabajagal," we were just in there killing an odd weekend. There's no big Donovan-Jeff Beck permanent tie-up thing underlying it.

"Of course, in America rumors like that go round like wildfire! They do here, too, except that over there it's a bigger country and stories travel a greater distance to get messed up in."

"Everyone thinks Donovan and I are friends and brothers-in-the-business never-to-part, but this is rubbish.

"The question of us doing shows together have been spoken about, but since then a lot of things have happened — like my group splitting. I think us doing the record was a nice idea, though, and I suppose the future is just an open book."

"But I don't really see a follow-up to 'Barabajagal'. It's up to Don. If he wants to do something again, I'm easy. But I wouldn't like to scream at him and

say, 'Come on, Don, let's do another one!'"

Added Jeff with commendable modesty: "I think it was a nice gesture for him to let me play on his record. It was very nice of him."

"Don's mind is in a complete...he's so detached when he's in the studio. He doesn't come in and say, 'Right lads, I want it this way or that way!' It either happens...you know, it's incredible."

"You've got to be there in the studio to see him do it. He mumbles a load of gibberish and then all of a sudden, it's happening and then the words get more simple."

"At the same session as 'Barabajagal' we did another of his songs called 'The Stromberg Twins' which is about two car-burettors. Yes, he is into some harder things lately, but I suppose he realizes you've got to move with the times. You can't just sit down and give out flower music forever."

"All his fans still love it though.... all those kids know each and every Donovan song, they know all the words, and they're with him right up to the hilt." □ Alan Smith



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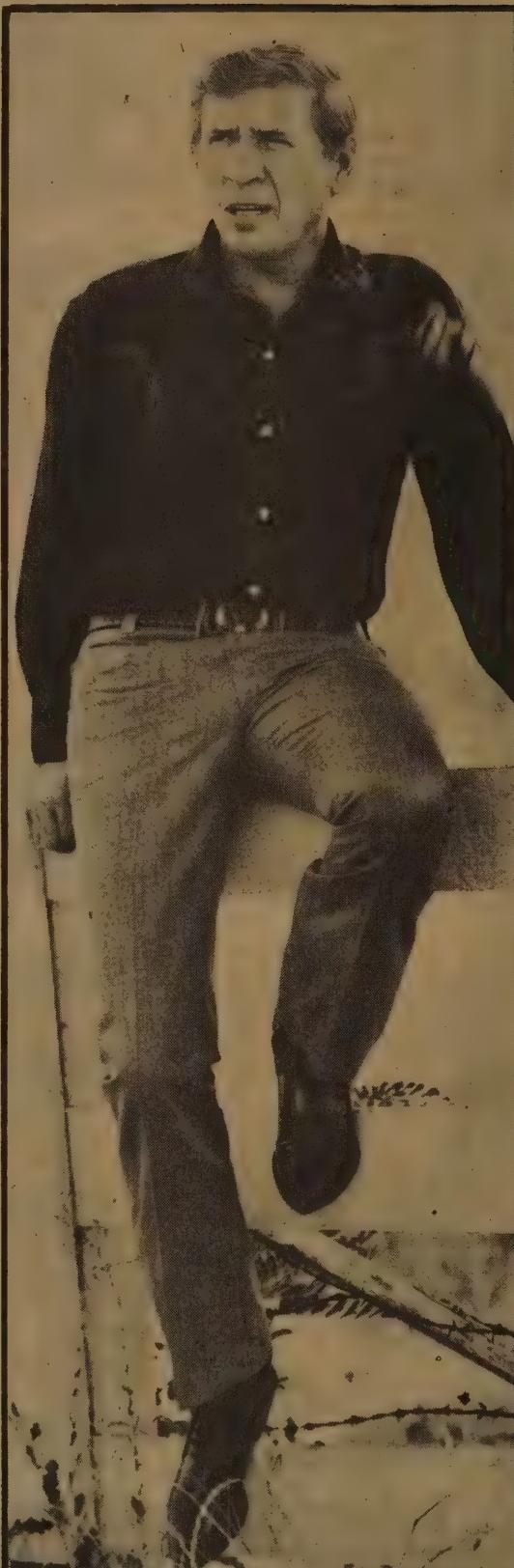
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THE



They've got a tiger by the tail, they're waiting in a welfare line, they're excusing themselves because they think they have a headache. Ray Charles made one of their hits even bigger when he sang, "Crying Time", and then The Beatles made a whole new generation aware of them when they recorded "Act Naturally". They are Buck Owens And The Buckaroos, a solid country and western group who represent the two forms of c&w in this country. They are of the old school for listening to them you can hear Hank Williams, but they're also one hundred percent what is happening in country to keep it fresh and new. Hit Parade talked to two members of The Buckaroos recently, Don Rich who is their lead guitarist, and Tom Brumley who plays steel guitar.

HP: Tom, you're the first steel guitarist we've heard that didn't play the instrument with the customary sentimentality associated with it.

TB: I never considered that, I just play what I feel. It's the only thing I go by.

HP: There sounds like a good deal of blues in your playing.

TB: I don't know. I've never been around blues much. I've been around country music all my life and gospel music. Everything I learned came from there.

HP: Who are some of the people you played with before Buck?

TB: I never worked with any name artist before.

HP: Did you start off on steel?

TB: No. I started on upright bass when I was about ten or eleven. At thirteen, I changed to steel and I've played it ever since.

HP: Could you give us a little history of the steel guitar?

TB: When I first heard it, it was Hawaiian and the person who started it in country music was Jerry Byrd. He had a lot of taste, played with good tone. A lot of

BUCKAROOS

Country Beatles

the other steel guitarists weren't playing country music at the time. He was way ahead of what anyone else was doing. And then Buddy Emmons came in with pedals and Bud Isaacs.

HP: Was it always an amplified instrument?

TB: I don't know for sure. I know Jerry Byrd was amplified in 1936 and that's when I was born. Anything before that I don't know about. Probably started out like the old dobro steel but I'm not sure.

HP: Do you think country music is being absorbed by other musicians?

TB: Definitely. Ray Charles recorded a country album and he's done six of Buck's songs. There's not as big a gap between the fields as there used to be. Even our records are being played pop. I think the people buy what they like regardless of what it is.

HP: The steel has been associated with country music for so long. What do you think of it being used in rock bands?

TB: If you ever heard Buddy Emmons play it you'll know it can be done. Whether it's accepted I don't know. But it's been used in pop for a long time. Alvino Ray was using it for a long time. Jerry Byrd plays pop stuff. I don't think steel is limited anymore than the person who's playing it. If it's being played right it will be accepted.

HP: You must have played blues when you just jam around?

TB: The most blues I've played was with our guitarist Don Rich. He got the blues from the rock and roll field. If I play any blues it's because I stole some of his licks. Actually I never had the feel for the blues.

HP: Do you think there's a big difference between country music and blues?

TB: I think we kinda have a little blues feeling.

HP: Don, Charlie McCoy thinks

you've got a whole lot of blues in your guitar playing.

DR: Well, he should know, he's got a whole bunch of blues in his, too.

HP: Do you have any objection to blues getting into country music?

DR: No, I think whatever fits. It depends on the song. If blues fits, you should play blues and it becomes country if it's a country song.

TB: I think any song can be done in any style. The style is what makes a song country or pop. It's not the song itself. Although there are some that I hate to do country.

HP: Don, how did you develop your interest in the blues?

Don: Well, I never sat down and tried to develop it. I suppose I have a natural feeling for the blues. I don't know where it comes from, probably the Beatles. I used to play rock and roll when I was in high school. Probably came a little from that. I've never consciously tried to develop a style. I just play what I feel would fit the song and it comes out blues. I don't think it should be called blues. It just happens to fit Buck's songs. I try to play like Buck sings.

HP: Do you find that blues is getting into a lot of country music?

DR: No, I wouldn't say all country music. But it's a certain trend that's developing in certain players especially the ones that use lead guitar. Now there are some people that can play blues on a steel guitar. But it's much easier to convey the blues feeling on a Spanish or electric lead guitar. There are some people like Buddy Emmons that can play anything on steel.

HP: Can't you bend notes easier on a steel guitar?

DR: They bend notes to make different chords but you could blend notes on a lead guitar to make a special effect, like you can hit the note below the one you want to hit then bend up to it. It makes you think you're not going to do it until you've done it.

TB: I think if a steel player wants to play blues and he's got the feel for it he can do it just as good as an electric guitarist. Now Buddy Emmons can do it because he likes it, he has a reason for it, I don't have any occasion to play blues. So I haven't tried. I've heard Stuff Smith play blues on a fiddle. It would knock you out. So I think it's the musician and not the instrument.

DR: I'll go along with that. It's the way a guy feels actually. He feels what he plays, he conveys it with his instrument.

HP: Would you call "Waitin' In Your Welfare Line" a blues?

DR: Yeah. It's got a definite blues influence in the guitar parts.

HP: Do you always play it that way or does it depend on how you feel?

DR: Whenever I play with Buck on stage and we do the song I try to play it like the record. But if it was the first time I heard the song I'd probably play it the same way. It's just the way I feel. Now Brumley would probably play it differently. But that's just the way the song struck me.

TB: Don's a lot like I am. When he plays a song one time, that's the way it is. And we can't hardly do it any other way. Once it's recorded that's the way we feel and that's the way we'll do it everytime. It's the only feeling we can seem to get.

HP: Don, who are some of the guitarists outside of the country field that you like?

DR: I like Howard Roberts. He has one album called "Color It Funky". He has another one with a brass section that's really great. Actually, I like all kinds of music. I really like The Beatles. I had always liked them as singers but I never appreciated their originality and songwriting ability and musicianship until I got their "Rubber Soul" album. Boy, for a month I almost drove my wife out of the house

playing that album. I was telling Buck I think the Beatles are European hillbillies. They're pretty much the European counterpart of us. They've taken European folk music and blues, so to speak, and made it all fit into a modern sound. Which is exactly what we've done. We've taken American folk music and blues and molded it into a sound that is modern.

HP: How did country music come out of folk music?

DR: First of all we just had the fellow that traveled around with a guitar. Then from that we added banjo, fiddle, and then you had bluegrass music. And from that came Gene Autry. Then they added drums. And Bob Wills came along with a big band sound. He was the first one to use drums in country and about 1950 Ray Price started with the modern country sound using a four beat bass and the lonesome fiddle and steel. Then it was the same until the Nashville sound came in the late 50's with strings and voices.

HP: Who is responsible for making country music electrified?

DR: Bob Wills I guess.

TB: There was a need for it. You needed it to be heard in auditoriums. Just a need for loudness created it more than anything else.

HP: Do you think electrification came from jazz and Charlie Christian?

DR: He was the first person to use it on a guitar. It was probably him.

HP: Where do you think country music will be in another five or ten years?

DR: Well the way I see it now, country music is fast becoming the popular music style. The way I see it country music will bend more to the people who play pop and the pop people will bend more to the country people and I think that there will be a meeting. I think country music will be really big in the next few years.



WEST COAST ROCKER

John Fogerty

Listening to The Creedence Clearwater Revival you hear a great deal of the excitement that make The Rolling Stones and Steppenwolf perfect examples of hard hard rock. Led by lead guitarist, vocalist, and songwriter John Fogerty, Creedence have established themselves with a number of hit records, a trio of albums, and in person appearances that

get good, exciting reviews as well as thunderous fan reaction. Hit Parader spoke to John asking him, first, about the name of the group.

JOHN: The story's longer than it really warrants, but quickly — it was just a kind of feeling thing that I got off of — well it happened on Christmas Eve, that

was the way I was feeling right at the moment. And also TV commercials sort of suggested the name, really abstractedly. One of them was a beer commercial showing a lot of clear water, and that sort of thing. But the one that got into my head was one for clean water, anti-pollution sort of thing....and I was really struck by that. I had seen it a million times before, but somehow it all fit together right then.

HP: "Proud Mary"...is deceptively simple, especially in production. How did it come about? From the inception of the song to the actual production of the recording?

JOHN: Well, I carried it around as an arrangement for a long time, the sound—you know, kind of hard to communicate that one—but as a concept for a record, the sound I carried around for quite a while. But I didn't have a title and I didn't have a melody. And I finally got my discharge from the Army so two days later "Proud Mary" came out. It was very personal to me. Even though I didn't put it in a setting of the Army, or that sort of thing—you know, who cares—my real dream I think, all my life, was to do what the guy in "Proud Mary" does, it's an escape, so it finally came out that way—but I kept writing words right up to the last day before we recorded it. I knew as soon as the basic tracks for the record were done that that would be our big one.

HP: What about the actual recording, how do you work in the studio, with something like "Proud Mary"?

JOHN: Well, we usually lay down a basic track, which means all four instruments, without the vocals because we can't record the vocal at the same time, usually there's some amount of leakage, and the sound is pretty tin-cannny you know. So we record the instruments live and I come back in and sing the voice on top of that.

HP: Right, so you're not working in a multiple overdub situation, or anything like that.

JOHN: No, we have that capability—in other words we do add a few things, but I try and add them so it's in such a way that's really as if we were playing live. In other words, I'll add an extra little riff on a guitar or something here and there, but I don't want it to sound like fourteen musicians or anything like that. It's basically a live record.

HP: Was "Suzie Q" the same way?

JOHN: Yeah, fact is, except for a few sound effects, that was—we just walked in and bang—the first take, and that was it.

HP: That's pretty good for a first take! What's the situation as far as roots or background for your music, what is your main influence?

JOHN: Well, my main influence, my first influence, would be the Memphis Sun Records that kind of thing, that sound. Carl Perkins really, even though he only made two records that were heard on the West Coast I studied each note and lived with that for ten years. Two records that were popular—I don't know I suppose he had lots of them, there were only two of them out here. Until about 1961, we got another one, I think it was called "Pointed Toed Shoes."

HP: "are back in style again"

JOHN: Right! It was the follow up to the first thing...but that and then Chess Records. I guess you'd call it a complex. Howlin Wolf, Chuck Berry, Bo Diddley, I don't know I guess I was right at the impressionable age and it all sort of hit me at once. The other guys, it was pretty much the same thing, somewhat lesser degree, actually—I sort of devoted myself to it right away and it took them a while to become, you know, where they wanted to do and only do music.

HP: What about "Bad Moon Rising", it sort of had an interesting feeling?

JOHN: I don't know...I've been trying to write that song for ten years, the same thing I had with Proud Mary, I'd been walking around with a concept in my head—what it ought to sound like. But you never get words...and literally it's taken about ten years, cause I try it off and on every year or so—try and write a song just like this. And I never came up with anything. So maybe that's what it's all about, that's why I got....

HP: Maybe it's a memory feeling because you've captured some of what we're all remembering and trying to say—what are plans for Creedence now?

JOHN: Lots and lots of recordings, that's what we want to do basically. We'll be touring the whole country at one time or another.

HP: How much time do you spend practicing when you're not on the road?

JOHN: Oh, every day. Matter of fact when I leave today that's where I'm going. Yeah, we rehearse everyday when we're home, which is usually about four, sometimes five days a week...in other words we only go out for the weekend, and then we come home Sunday and rehearse all week and leave again Friday to go out on the road. □

Richard Robinson

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THE HOLLIES, WORDS AND MUSIC BY BOB DYLAN, is their first album without Graham Nash who is holding down a fourth of Crosby, Stills, Nash, & Young at the moment. First of all, in listening to this album, you have to decide the value of anyone but Dylan doing Dylan. How much is Bob and how much is his song? Second, you have to consider that this is a first album without Nash, more or less an album by which the new group will stand or fall. Considering both of these things, it might have been a much wiser move for the group to sit down, write some songs, and show their many fans and dubious on-lookers whether Mr. Nash was the group, or whether they have just as much talent without him. With the release of this album, the situation is sort of a draw. The album itself is neither here nor there. If you happen to love Bob Dylan and The Hollies, you'll love the album. (EPIC BN 26447). Album C.

JOE TEX, BUYING A BOOK, is a very funky experience. His latest album contains more of the exciting kind of country and western oriented soul that Joe has been turning out for years now. If you haven't discovered his talent, his sense of humor, and his voice, get this album and you'll wind up spending your next record money on everything else he's ever done. (ATLANTIC SD 8231). Album B.

SPACE HYMN by Lothar And The Hand people is their very exciting second album where they got all the things they were experimenting with on their first album together. Based in New York City, Lothar And The Hand people have been one of the most unrecognized but talented groups on the scene for almost three years now. The group performs live using both a Theremin and a Moog Synthesizer. But don't let that throw you off, the group is a very talented rock band who get into as much hard music as they do electronic effects. Their new album is especially good, especially "Heat Wave" and "Sdrawkcab". (CAPITOL ST247) Album B

THE PRINCE OF PEACE, while not part of the rock music mainstream, is a rock-jazz cantata and an interesting album. Performed by The Synanon Choir, the album is more jazz than rock and if you aren't into jazz at all, don't make this your first jazz album. But if you are into jazz and rock and want to hear a truly-incredible display of how both of these musical forms can be used in a religious context to deliver an inspiring message, then buy a copy of the lp. (EPIC BN 26475) Album B.

DIMENSIONS is a good name for The Box Tops' new album because it brings up the basic problem of the group: which dimension is best. Their live performances are sometimes not as good as expected, but the dimension of their recorded sound is

very exciting. Their new album displays what happens when the group, their producers Tommy Cogbill and Chips Moman, and some sidemen get together at American Studios in Memphis for a session. Among the many enjoyable cuts on the album are the group's two recent hits, "Soul Deep" and "Sweet Crum Ladies". (BELL 6032). Album B.

NOTHING BUT A HEART-ACHE is a good introductory album of what a semi-Motown sound sounds like in Britain. The British really love what they call Tamla-Motown and it was only to be expected that there would eventually be groups in England competing with established Motown artists for a share of the spotlight. Such a group is The Flirtations, a trio of American girls who have made their home in London. The album contains their recent hit, "Nothing But A Heart-Ache", and other original material written by their producer. (DERAM DES10828) Album C

SWEETS FOR MY SWEET can only make us all hope that The Sweet Inspirations consider all of us their sweets. This album is the four girls doing what has made them so great: singing powerful songs with incredible voices. Every Sweet Inspirations' album should be in your collection. Start with this one which includes just 'too much' good material. (ATLANTIC SD 8225). Album B.

TOMORROW features Keith West. Tomorrow is the name of the group and their album. It is an album that is surprisingly good and makes one wonder why it wasn't released sooner on the U.S. market. With a big British hit heading it off, "My White Bicycle", the album floats along through all sorts of musical changes from Sargent Pepper to rock to pop to blues. It is an exciting album that you will want to keep running over and over again on your turntable. Like the Zombies recently released new album, this one is a perfect example of a very harmonic, and weird, form of British rock. (SIRE SES 97012). Album Bplus.

WHEN I DIE established Motherlode on the top of the pop charts recently. The song is not really representative of their first album. In a way it is: it has the jazz feeling and solid instrumentation of the album, but it does not show off the group's ability to get into driving numbers with verve. Almost all of the material on the album is original, except for their version of "What Does It Take". A good album, which proves that there really is something happening in Canada. (BUDDAH BDS 5046) Album B.

THE MARX BROTHERS, THE ORIGINAL VOICE TRACKS FROM THEIR GREATEST MOVIES, makes you feel bad that you can't have all their movies in your house, ready to see whenever you get into the mood. The album contains snips from each of the

Marx Brothers and is well worth having simply because, as we said, you'll get in the mood for some zany thoughts and have the album ready to give them to you. (DECCA DL 79168) Album C plus.

L.A., MEMPHIS, AND TYLER, TEXAS is where Dale Hawkins recorded his new album. It is an album that shows Dale in a quiet, blues country vein. The material varies from "Ruby", a pop hit, to Fred Neil's "Candy Man". (BELL 6036) Album C plus.

BLUES IMAGE is the name of a group and a very good description of the feeling that group's first album will give you. A Los Angeles group, Blues Image's first album has some very high and very low points. All in all it is an interesting effort with a few exceptionally good riffs and one or two tunes that will move you. The rest of it is very low down blues done in the current white electric-wow style. (ATCO SD 33-300) Album B.

THE GREAT J.J. JACKSON is the old J.J. Jackson of "But It's Alright" and "Four Walls", which makes it a very soulful, pop chart oriented J.J. (WARNER BROS. WS 1797) Album B.

THEGREATEST LITTLE SOUL BAND IN THE LAND is the new J.J. Jackson not so much new for himself but for his big "little soul band" which is backing him up. Composed of top British musicians including two poll winners, The Greatest Little Soul Band In The Land blends itself with J.J.'s songwriting, singing, arranging and piano efforts in such a way as to produce a very enjoyable album with outstanding cuts like "Tenement Halls", "Something For My People", and "Fat, Black, And Together". (CONGRESS CS-7000) Album B.

BUT ANYHOW, is the title of Teegarden & Van Winkle's second album and it is a suitable reaction and comment to the reception accorded their first album. This album carries on with further proof that an organist and a drummer, both singing, can do very exciting, catchy, soulful things. In fact some of the material that has been chosen for this album adds up to make it better than the first lp. Such cuts as "Annie Had A Baby" are really nice. (ATCO SD-33290) Album B.

CONFRONTATION AT HARVARD 1969, STRIKE is not a very musical album. It is both sides of the story of the student strike at Harvard. A very morning album that very fairly presents the feelings of everyone involved. If you're interested in experiencing a little history, listen to this album set. (BUDDAH BDSP 5044). Album C.

SOUL SISTER ERMA FRANKLIN is the name of Aretha's sister's first album. No, it doesn't contain Erma's original version of

The Greatest Little Soul Band in the Land



53 TUESDAY

THE HOLLIES

WORDS AND MUSIC BY BOB DYLAN



"Piece Of My Heart", but it does show that Erma is a highly talented and attractive young lady with a lot of power in her voice and a tremendous ability to make you feel what she's singing. (BRUNSWICK BL 754-147). Album B-.

CAT MOTHER AND THE ALL NIGHT NEWS-BOYS take rock and roll and bring it around one more time. With NRBQ and Sha Na Na they are working into the sounds that many of us remember as the good old days. Their first album, which they produced with Jimi Hendrix, is an interesting combination of their recent hit single and original material. (POLYDOR 24-4001) Album B-.

BOZ SCAGGS used to be in The Steve Miller Blues Band where he wrote songs and played guitar. On his new album he does the same, as well as singing to the listener who immediately knows that Boz Scaggs is really good. The session men on the album are also good and the general result is very satisfactory. (ATLANTIC SD 8239) Album B plus.

ORIGINAL RECORDINGS by Dan Hicks And His Hot Licks certainly are. Dan Hicks has created his own sound for this album a sound that hasn't been heard before. There is a possibility that you might find this sound very suitable for your listening pleasure, on the other hand it is more than possible that you'll wonder whether your record player is on or not while your listening to this album. (EPIC BN 26464) Album C.

THE FIRST GENERATION: ROCK/BLUES/EARLY SOUL was compiled with the help of Hit Parader editor Richard Robinson so we won't give it a rating, just inform you that

Richard worked hard getting the stuff together, editing it, and directing it. The First Generation series of twelve albums includes albums such as "The Rock And Roll Stars" which features Richie Valens, Bobby Day, Harold Dorman, and others and "The First Generation Soul" with Jerry Butler, Chris Kenner, and others. Also there are early albums by Billy Preston, Little Richard, and Joe Simon. So if you're interested in getting into the really exciting music that made rock what it is today look for The First Generation in your record store.

THE NEW MESSAGE is from Marion Williams who really knows how to sing. Rocking gospel around and wrapping it up with a little jazz, blues, and pop, Marion Williams is an interesting, exciting voice whose album runs from tunes like Dylan's "I Shall Be Released" to The Staples' "Will The Circle Be Unbroken". (ATLANTIC SD 8228) Album B.

DYLAN'S GOSPEL sung by The Brothers And Sisters is an album inspired by the success of The Edwin Hawkins Singers "Oh Happy Day". Producer-director Lou Adler

has attempted successfully to capture the early morning purity of voices singing good music. With only a very simple rhythm section of five instruments backing the choir, they attack Dylan tunes like "I Shall Be Released" and "Lay Lady Lay" with an inspiring gusto. (ODE ZIZ 44018). Album B.

MOUNTAIN is Leslie West on guitar. Produced by Felix Pappalardi who is also on bass, Mountain is an America super power blues album the likes of which many of us have come only to expect from British superstars like Clapton. Very nice music. (WINDFALL 4500) Album B plus.

IKE AND TINA TURNER RIVER DEEP-MOUNTAIN HIGH is another Ike And Tina album that you should have. In fact, if you've been unable to find their early Sue albums, this one will do. Including "River Deep Mountain High" which is what Phil Spector and producing records is all about, the album also features some of Ike And Tina's earlier material such as "I Idolize You", "A Fool In Love", and "It's Gonna Work Out Fine". (A&M SP 4178). Album B plus plus.

READER'S REVIEW

Dear Editor,

Before I read your article "The Country Boom" (November issue), The Flying Burrito Brothers' album, "The Gilded Palace of Sin", was my favorite album. And now, it still is. I agree that some might consider the album cover in poor taste, but the fact that the Burritos don't take it seriously makes it funny. One can tell from their expressions that it's a put-on.

The main thing I like about "Palace" is its mood. To me, it sounds as if several musicians are playing music that they enjoy and loving every minute of it. One can't help but feel their enthusiasm.

I wish you hadn't ignored the obviously beautiful "Hot Burrito #1". It really deserves a mention.

Thank you for letting me give my opinion.

Sincerely,

Kay Boyles
Route 6
Box 430
Winchester, Virginia

with a very good harp (to quote my sister who is an expert on harp playing.)

You seemed perturbed by the lyrics. I will admit that the lyrics in Dillard & Clark are different than what one could refer to as the "true" country lyric. But at least this gets one away from singers who stand up there and giggle from having to sing some worse than nonsense lyrics. I think that being able to sing a country type song with a straight face has validity that more than overrides the impurity of the "citified" lyrics.

And I don't think some of the "citified" lyrics are really that antithetical to country people. I have met many country people who have come to the city for the economic advantage, and most of these people feel that if "There's A Train Leaves Here This Mornin' I Don't Know What I Might Be On" instead of merely dreaming of "the fields of corn on early summers' morn or late afternoon." (To use two quotes from the lyrics on the album.)

Thank you so very much.

"With care from someone"

Joan L. Mangold
711-19th Street
Sacramento, California 95814

Dear Sir,

I really appreciate you mentioning DILLARD AND CLARK in your breakdown of country synthesis. I really like their picky-thumpy bluegrass based sound accentuated

P.S. In case you are wondering, I was raised in a town of 60,000 people located 30 miles North of San Francisco. I do have a deep interest in Human Ecology though.



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• LEM THE ORPHAN REINDEER

(As recorded by Kathy Garver)

BÖYCE
HART
JUSTIN

In the very midst of nowhere, Santa
signalled, WHOA!
He'd spied a tiny reindeer, struggling in
the snow.
As Santa raced to help him, he shouted
and he waved;
Then the little reindeer cried with joy,
knowing he was saved!

I'm Lem The Orphan Reindeer and I was
nearly dead!
I'm tired and cold and hungry, the little
fellow said.
I lost my folks this morning and tonight,
I lost my way,
But for Lem the Orphan Reindeer, it's still
a lucky day!

Lem the Orphan Reindeer, bah!
Ol' Santa said aloud,
You're joining Santa's family;
I know you'll make us proud;
You'll grow so big and strong
and fast
You'll join my mighty team.
You'll race to Mars and then, the stars!
Now go to sleep and dream.

All snug in Santa's wooly rug, the baby
reindeer lay,
Shivering such happy thoughts as Santa
raced his sleigh;
I'll find a way, I will repay, the tiny
creature planned;
I'll sail to Mars and then the Stars!
his wish is my command!

Our Lem The Orphan Reindeer is what
Santa said he'd be:
Member of a mighty team, and a wondrous
sight to see;
So tall and strong, with legs so long,
they fairly leap to Mars;
And Santa's pride is hard to hide,
his Lem has reached the stars!

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Communication

by Dom Petro

We are so crowded today that getting along with people seems to have become a prime objective or problem as the case may be and judging from the number of books, articles and advice now available on the subject. However, getting along with people is a result and not a cause which happens to be that time honored "Know thyself" still holding true for this and all other life problems.

Everybody is told to know himself in some way or another and then left to discover this evasive objective by some means or other and then not quite clearly told why this is so important. Important! If you drive a car or ride a horse, the better you know the individual characteristics of these transports means the better for your health and confidence.

It might be interesting to make a list of all your activities of the past week. Briefly list places, persons, things you've seen, met and experienced both lightly or profoundly. List meals, smokes, and even casual glances of interest or interesting thoughts that crossed your mind. Then break down the list into CASUAL, TIME KILLER, DUTIES, EXERCISE, ODD, EXCITING, RARE-MOMENT-OF-THE-SPECIAL-KIND, bad or good taste, etc.

Now break down the list headings into two categories: Experiences alone, and then with one or more persons. Think back now. What was the difference in your reactions in both cases? How do you speak, think, or act with a group or certain persons as compared with being alone? Well the difference is normal unless you simply shrivel into an immobile block when alone and need others desperately.

Again noting the above listings you might also try to remember other's reactions to you. You might draw some useful conclusions about yourself from all this but never to the point of making you shyly conscious or passing harsh judgment upon yourself. Use it constructively by simply absorbing the information and drawing positive conclusions from it. You will stop slavishly imitating, for example, or better, you'll find YOUR way of doing this or that and this eliminates trying to be different or trying to be "in."

Being with people involves some degree of sympathy, being in tune with them. Sympathy means feeling WITH. But if you have good friends you might become acquainted with EMPATHY which means feeling INTO. This last is really being with others. We use empathy when responding to music we like, see paintings or read books we really like.

What is the motivation behind our constant efforts to get along with others? We are social creatures and there is an inner insistence upon companionship at intervals. We wish to be noticed, liked, and hopefully, loved. But at least noticed. Many would rather be beaten up than go unnoticed. The basic desire of the social instincts is happily satisfied when relationships with others work well and bring positive responses.

But what happens when the opposite occurs? Ignored, alone, friendless, a person may suffer it and bear up with calm resignation or it may erupt into violent action in order to gain attention of some sort - any sort. It may turn into bitterness or worse yet, hate. This last is definitely poisonous and infects all concerned. Hate is unnatural whether it results from self pity, ill health, vengefulness, or even the most justifiable of causes. It wreaks havoc with the hater's mentality causing distortions of

thought, opinion, behavior, and actions.

If hate brings nothing but hate, then friendliness and trust can bring nothing but the same in return.

Well, then, how DO we get along with others without sacrificing our identity or feel that we so desperately need others that we cannot get along by ourselves?

Here are some suggestions of ways of seeing this. You can change, add or subtract as you see fit. Obviously there could be more, but use the list as an opener.

1. Be clever. This may involve anything from magic tricks to making sharp witticisms. Some of us are and some not so clever.

2. Intelligence. You may have a fund of knowledge and be unintelligent which is the good use of knowledge. Used as a showpiece or to make others feel ignorant is cheap and makes you as welcome as small pox. Used with humor, humility, and/or helpfulness it brings respect and friendliness. Used with wisdom -- Ah, here is the apex of human worth.

3. Be a "Yes" man. Oh, you can flatter and agree with everyone and somehow you are welcome if you can develop a tail to wag and big, soft brown eyes that look so adoringly up at your masters. This does not mean that you must constantly disagree.

4. Force - Fear. Take up weight lifting and Karate and then growl and snarl your way into the crowd. They have to accept you or wear splints. They'll snap to your bidding until the challenger (inevitable) who lifted more weights, earned Black Belts in two or three techniques comes into the picture and you'll soon learn how others have been seeing you. It is enlightening.

5. Have them "stuck" with you. Just BE there all the time and they'll shrug and accept you like the weather or a wart. This of course requires no pride. Be ready to accept the contempt that goes with it.

Well at least this is a way of examining your relationship with a group. How about examining how you get along with you. Use the following as suggestions to be amended or modified as you see fit.

1. Interests . You have them. They are there. Cultivate them. They do not necessarily include other people. From stamp collecting to astro-physics there is something in you that responds. Read everything about the subject.

2. Organize time and work. At least to a degree. Once you've assigned the time for it you'll do it and keep improving on it over and over until it may even end up as ART. Over and over with improvement is refinement.

3. Make sure you accomplish or finish something. It may be once a week or year but finishing something well is really the best crown that can grace your brow. This is the Real Goal alone or with the crowd. But be sure it is a sound job worth doing and not something like belching louder than anyone else.

4. Keep improving and enjoying things that give you personal delight, regardless of anyone else. Your own cooking, room arrangement, your pet iguana -- anything that is yours and is with you every day.

You see, once you've learned to enjoy yourself alone and with YOUR personal values, you'll enjoy people more selectively and very much more thoroughly. It gives you a personal self-sufficiency you cannot hide or affect. Most of us love to see someone enjoy himself. If your crowd does not, then avoid them. If they do: you are both responding empathetically - you're really in tune and that's wonderful.

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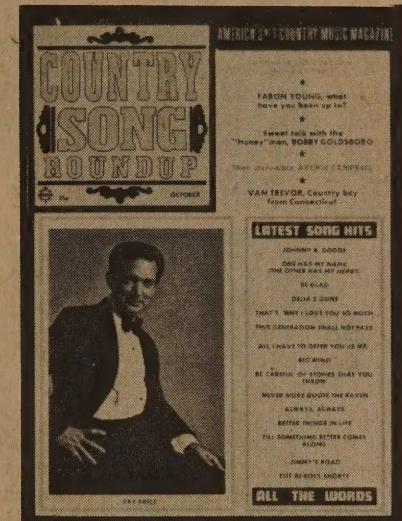
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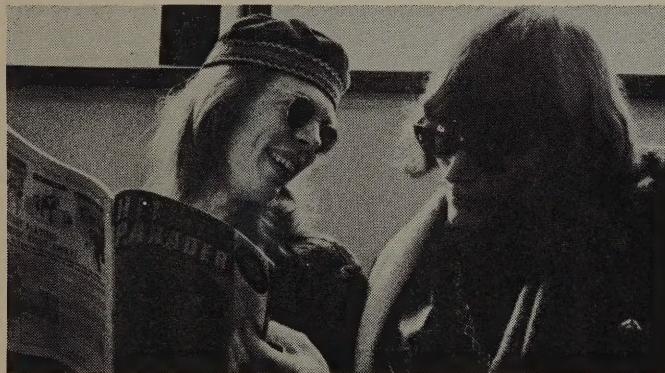
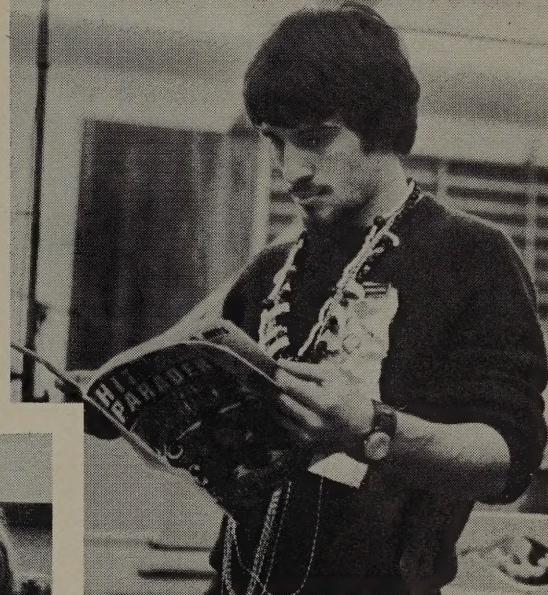
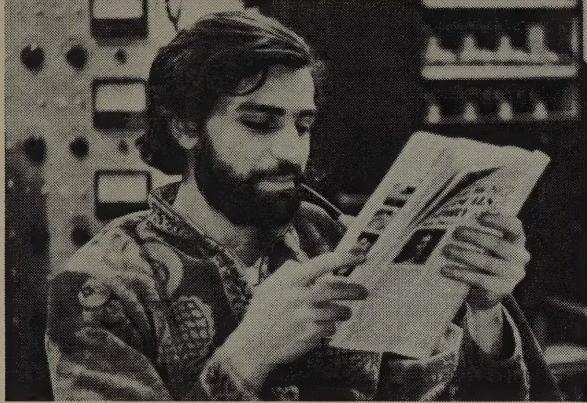
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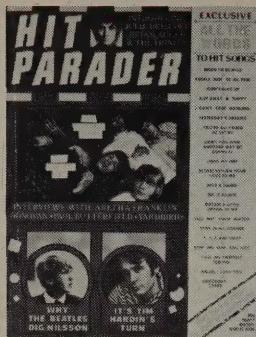
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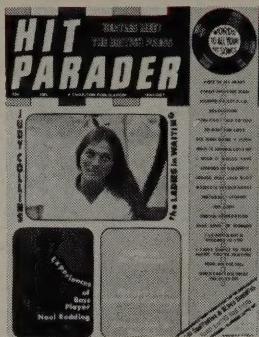
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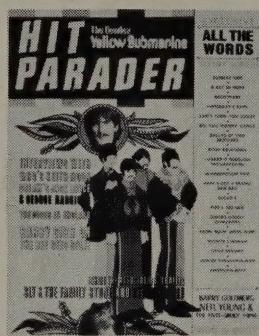
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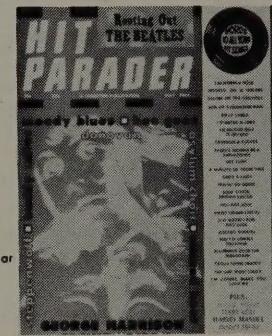
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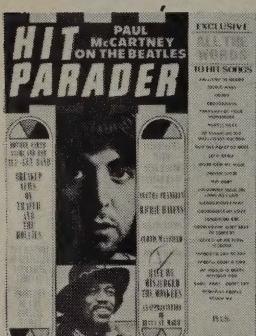
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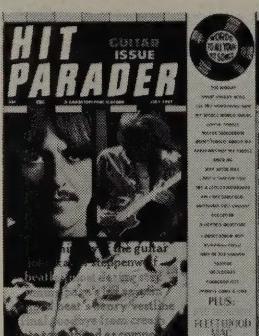
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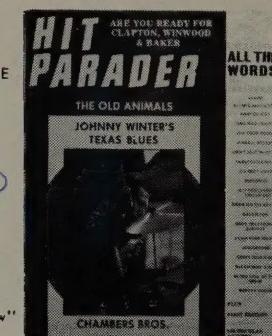
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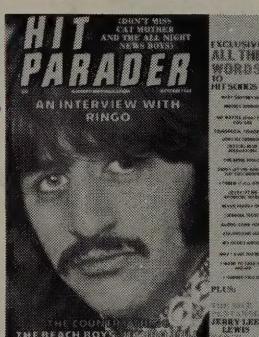
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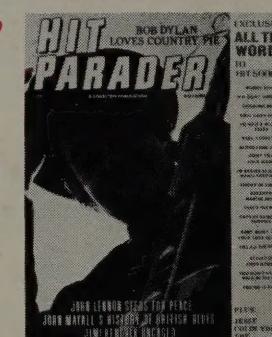
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